

SÖYLEMEZ



ART OF THE 25th HOUR

Sergiler (1955 – 2011):

- 1955** Yapıştırma Kağıtla Resim Sergisi, İstanbul Şehir Galerisi, Beyoğlu.
- 1963** Thai Dönemi Resimler Sergisi, Amerikan Derneği Galerisi, Bangkok, Tayland.
- 1964** Söylemez Öğrencileri Sergisi, Amerikan Derneği Galerisi, Bangkok, Tayland.
- 1968, 1969, 1970** Birleşmiş Milletler Sanat Kulübü Sergileri, UNICEF Birleşmiş Milletler Merkezi, New York.
- 1969** Yeni Grup Dört Sanatçı Sergisi, Galeri Unique, Hartsdale, New York.
- 1969** Dünyanın Genç Sanatçıları Sergisi, Union Carbide Galerisi, New York.
- 1971** '77 Sanatçı Uluslararası Sergi, Union Carbide Galerisi, New York.
- 1972** Yeni Resimler Sergisi, Türk Amerikan Derneği, Ankara.
- 1977** Photo-Media Sergisi, Türkevi Galerisi, 821, UN Plaza, New York.
- 1978** Photo-Media Sergisi, Intercontinental Sanat Galerisi, Cenevre, İsviçre.
- 1979** Villa Fortuna Yaz Sergisi, Girne, Kuzey Kıbrıs.
- 1980** Hobson Galeri Sergisi, Cambridge, İngiltere.
- 1981** Üçüncü Dünya Sanat Galerisi, British Library, Londra.
- 1981** Üçüncü Dünya Sanatçıları Sergisi, Institute of Education, Londra.
- 1981** Türk-İngiliz Dostluk Derneği Sergisi, 43, Montrose Place, Londra.
- 1981** The Hatton Galerisi Sergisi, Newcastle Üniversitesi Sanat Galerisi, İngiltere.
- 1983** Nijerya Dönemi Soyut Resimler Sergisi, Goethe Enstitüsü Galerisi, Alman Kültür Merkezi, Lagos, Nijerya.
- 1983** Iwalewa House Sergisi, Afrika Sanatları Evi, Bayreuth, Almanya.
- 1984** Soyut Yapıtlar Sergisi, Casa d'Italia İtalyan Kültür Galerisi, Lagos, Nijerya.
- 1985** Türk Diplomatları Grup Sergisi, Siyah-Beyaz Sanat Galerisi, Ankara.
- 1990** Akrilik ve Yapıştırma Kağıt Resimler, Singapur Dönemi Soyutlar Goethe Enstitüsü Galerisi, Singapur.
- 1991** Akrilik Resim Sergisi, The Orchard Mandarin Sanat Galerisi, Singapur.
- 1992** Singapur Dönemi Akrilikler Sergisi, Oriental Sanat Galerisi, Singapur.
- 1993** Papier-Collage Yapıştırma Kağıtlar Sergisi, Melbourne, Avustralya.
- 1995** Zagreb Dönemi Soyut Resimler Sergisi, Lisinsky Hall Sanat Galerisi, Zagreb, Hırvatistan.
- 1995** Siyah-Beyaz Collage'lar ve Akrilikler Sergisi, Kordic Galerisi, Zagreb, Hırvatistan.
- 1995** Akrilikler Tualler Sergisi, Akbank Bebek Sanat Galerisi, İstanbul.
- 1996** Dünya Barış ve Kültür Derneği Sergisi, Tayvanlı Ressamlar Grup Sergisi, Taipei, Tayvan.
- 1997** Papier Collage Resim Sergisi, Hong Kong Belediyesi Sanat Merkezi, Hong Kong.
- 1997** Papier Collage Resim Sergisi, New Art Sanat Galerisi, Tokyo, Japonya.
- 1997** Papier Collage Resim Sergisi, Taipei Sanat Galerisi, Taipei, Tayvan.
- 1998** Papier Collage Sergisi, Hilton Sanat Galerisi, Taipei, Tayvan.
- 2003** Vakıfbank Atakule Sanat Galerisi (Retrospektif)
- 2008** Dışişleri Bakanlığı Ilıcak Sanat Galerisi (Retrospektif)
- 2010** Erenus Sanat Galerisi Ankara (Blow-Ups)
- 2011** New York Türkevi Sanat Galerisi (Seçmeler)

A Turkish Diplomat's Successful Exhibition

The Art Forum Diplomatic Artist Or Artistic Diplomat?

By Margaret Wright

The telephone at 58689 rang.

"Good Morning, Turkish Embassy."

"Good Morning, May I speak to the first Secretary, Mr. Soylemez, please?"

Without further ado I was talking to Yuksel himself. After I made it clear that I hadn't called in order to obtain a visa for Turkey or to invite him to dinner, he became more bewildered than ever. I told him all I wanted was to make sure he would be home the following day when I called to 'interview' him so that I could write an article on him for his forthcoming exhibition.

In the true Soylemez exuberance he replied, "That's marvellous, of course I'll be there."

I was greeted at the gate of the compound by the Ambassador's big alsation dog. I had yet another welcome a Latin welcome, Yuksel kissing my hand in his usual friendly and diplomatic manner.

This was the day I discovered how the civil servant in the mornings sheds his cloak of formality and becomes the uninhibited artist in the afternoons and, although always the perfect gentleman, reverts to the immaculately groomed diplomat in the evenings! It sounds quite a mixture of personality, and this no doubt makes Yuksel one of the most entertaining, interesting and most popular men in Bangkok.

I had caught Yuksel in his working clothes and he looked

anything but a diplomat, clad in shorts and sand-shoes with disheveled hair and Oh what a mess! Seated among the big tins dripping with industrial paint, not simple oils or water colors as one would expect, I looked about me in this bar-cum-recreation-workroom under Yuksel's Thai house. Yuksel fitted in perfectly with his Bohemian surrounding of great splashes of paint...oops sorry...I mean paintings! The tremendous atmosphere of this place was helped further by fishing nets, shells, driftwood and stalegnites and stalegnites of spent candle grease.

I came back to earth and decided it was time I started asking Yuksel the questions and not just form my own answers by looking about me.

"When did you start painting, Yuksel?"

"I don't ever remember a beginning. I have always painted. At school I used to draw all the time during lectures and I seem to have been doing it all my life."

"Why do you continue to paint?"

"I paint because of sheer necessity. I have an inner urge to paint. I paint because I like to paint. I paint because I get great enjoyment and relaxation from it. Through painting I feel I can express myself—perhaps I have something to say—perhaps there is no message—I don't know. Whatever it is, there is something within me which forces me to express my feelings, my inner world, if you like. This is why I paint.

"A strange combination—a

Diplomat and an Artist! Does being a diplomat endanger your career as a serious artist? On the other hand how does an artist combine with diplomacy?"

"Time is the most important factor. No-one ever has enough time to fulfill one pursuit let alone two. I think that by dividing my time in half and following each of my chosen fields I am happy and am immersed in doing exactly as I choose therefore I am not only improving my techniques as an artist but I am improving my talents and interests in both directions."

"Where did you study painting?"

"I went to the Academy of Fine Arts in Istanbul as a guest student when I was studying law."

"What experience have you had as a painter?"

"I started painting in abstract in 1940, I had my first exhibition in 1955 in Istanbul. These abstracts were all 'papier collage'—you know bits of paper cut up and re-arranged! By the time of my exhibition I knew in which direction I was heading, however I don't think I did any substantial work after that exhibition until I went to London in 1959.

Here I saw many excellent exhibitions in abstract and I think this gave me a new impetus. It was during my 'London Period' that I reached my peak in 'papier collage'.

In 1962 I had planned an exhibition in London but I was posted to New Delhi before it could be realized.

At that time I thought 'pa-
(See page 14)



Diplomat-Painter . . . Yuksel Soylemez
and a work with no title.

The Art Forum. . .

(Cont. from page 12)

pier college' was the answer for my temperament but shortly after arriving in India, I found yet another equally expressive medium... glue!"

"Glue?"

"Yes, glue! I found myself in the glue — the glue which carpenters use — brown glue, industrial glue, sticky glue! I made nearly 60 glue paintings in Delhi, boovn on brown, no other color but brown. This was a sort of collage, because glue got stuck on the cardboard easily and when it dried, it gave me a sense of simplicity as well as depth and movement, which both interests and fascinates me.

I was going to give an exhibition of my 'Glue Period' in Delhi and then again the

same story happened.... I was transferred to Bangkok so no exhibition in India. I am now in a great hurry to have this exhibition in Bangkok in case I might be transferred once again before I get the chance to exhibit."

I am sure all those interested in art for arts sake; or those who like to criticize or compare one artist with another or one style with another will find this forthcoming exhibition one of the most fascinating, controversial and 'avante-garde' exhibitions we have yet seen in Bangkok.

The Yuksel Soylemez Exhibition of Abstract Paintings will be open for two weeks as from Monday, October 21, at the AUA Auditorium.

BANGKOK The First Secretary of the Turkish Embassy in Bangkok, Thailand, Mr. Yuksel Soylemez, has opened an art exhibition of his abstract paintings at American Alumni Association auditorium on Monday, 21 October 1963.

The exhibition was formally opened by His Highness Prince Dhani Nivat, the President of the Privy Council to the King Thailand who is the Regent and the elder statesman of this country.

The reception given on this occasion was arranged by the Turkish Ambassador H.E. Mr. Hasan Istinyeli and Madame Istinyeli, and was attended by more than 300 people, which included high ranking officials of the Government of Thailand. Ambassadors, Embassy officials, members of the Thai Society, journalists, and Thai artists.

The most interesting part of the exhibition apart from the large-size abstract paintings numbering 30 was the projection of abstract art, executed on slides by the diplomat artist, Mr. Yuksel Soylemez which was believed to be the first of its kind as something very original and new not only in Thailand but perhaps all over the world.

During the projection Mr. Soylemez, the diplomat-painter explained how he made these «abstracts on slides» and said that he was very much

influenced by the Thai art and Thai architecture in his abstracts.

Mr. Yuksel Soylemez, will donate all the proceeds of these paintings to a charity fund called Ananda Mahidol Foundation which bears the name of the late King of Thailand. Only at the opening day Mr. Soylemez sold 6 of his paintings and made 30,000 Baht (nearly 15,000 T.L.) for charity, which will be presented to His Majesty the King of Thailand after the end of the exhibition, which closes on the 4 November 1963.

Mr. Yuksel Soylemez, was born in Istanbul, in 1931. He started painting at an early age. While studying law at the University of Istanbul, he attended Painter Beedri Rahmi Eyyuboglu's studio, at the Academy of Fine Arts, as a guest student.

He had his first one-man show at «Sehir Galerisi», Istanbul, in 1955 believed to be the first exhibition consisting of entirely «paper-collage» in Turkey.

In 1957, Mr. Yuksel Soylemez joined the Ministry of Foreign Affairs and on 1959 he went to London. Where he still worked on «collage» and reached to the peak of his «paper collage period.»

In 1961, Mr. Soylemez was appointed as the second Secretary of the Turkish Embassy in New Delhi, India. In

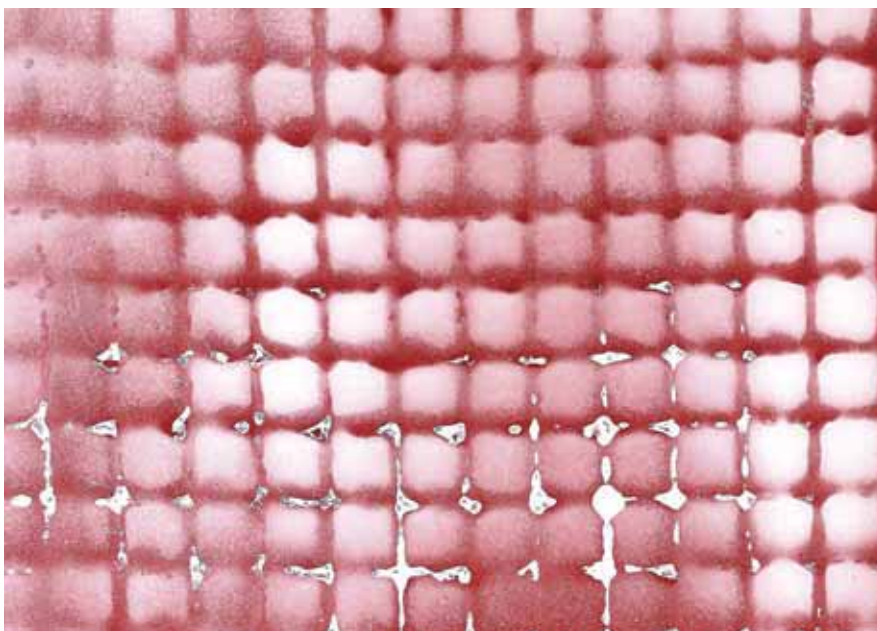
India, he found yet another expressive medium called «industrial» In India he made nearly 60 abstracts. Now, he calls these «my glue period...» which was a kind of collage.

Mr. Soylemez says, «I am not a colourist. This is why I use vivid and vibrant reds, together with whites and

reds. In a way I am monochrome. I use industrial paint, which is ready made. I don't mix colours and don't try to find new colours or colour combinations. When the problem of colour is solved or avoided then what is left to me are the plastic forms to discover. I am more interested in forms than colour. I am interested in forms which make a movement, a rhythm and action. I like tension and explosion in painting.

Mr. Soylemez is a popular diplomat in Bangkok as well as a successful one. He has a busy diplomat's life. Besides his work as a diplomat and a painter of his own right, he even finds time to lead a group of artistically minded, enthusiastic group of ladies in abstract art once a week.

This exhibition, which was given a great coverage by Thai press and television, as described «most fascinating, controversial and avant-garde exhibition we have yet seen in Bangkok» and the first of its kind in Thailand by a Turkish Painter.



“Behind a Latticed Window” Taipei Period (1998)

70's

Recent Paintings Exhibition,
American-Turkish Society, Ankara, Turkey, 1972

Photo-media Paintings Exhibition,
Turkish Center Gallery, 821 UN Plaza, New York, 1977

SÖYLEMEZ

The current exhibition, which features the newest as well as some of the earlier works of the Turkish artist Yüksel Söylemez, marks two "firsts": It is the first one-man show presented at New York's recently dedicated Turkish Center --and the first display of a creative style referred to as "Photo-media art".

With a solid background in poetry and diplomacy in addition to an impressive achievement in non-figurative painting, Yüksel Söylemez qualified for the term "modern renaissance man". Born and educated in Turkey, which is the meeting ground of the East and the West and the melting pot of cultures, he spent many years in Asia and more than a decade in New York. The evolution of his art, which started without much formal training, has brought him to a brave new world composed of stirring visions which he paints on photographs.

From the 1950s to the 1970s, form and texture, haunting depictions in subtle chiaroscuro, a vital and sometimes violent energy played a prominent part in his art. As a beginner, he had carved out of paper cuttings an abstract world of delicate contours and a vibrant context. As the subtleties of his abstractions in black and white deepened in later years, he was sometimes labelled as a "monochrome artist". He deliberately shunned the interplay of colors, refused to title his paintings, and occasionally employed Chinese red to inject dissonance to reposeful surfaces.

"Photo-media", a term of Söylemez coinage, signifies "painting through photographs" --an open marriage of photography and the conventional media. In this genre, the creative partners tend to enhance, rather than constrain, each other. On sights and scenes captured by the camera, the artist superimposes his visions of life. These are sometimes explosions of color, sometimes subtle statements. The photos and the media thus re-shape their resources into a new synthesis which emerges from a process of spontaneity and symmetry.

"Glancing through magazines," says Söylemez, "the eye of the imagination sometimes suddenly transgresses --and transforms an advertisement or a fashion page into new plastic values. With a subtle touch of acrylic or oil, all of a sudden, yet with a conscious method, the 'Photo-media' is born. The approach is limited only by Madison Avenue standards and requirements, for each page imposes its own size as well as offering limitless possibilities to select, to decide, to emphasize or to wipe out. These are short statements in size: their simplicity is their main credential for beauty. If they occasionally seem to serve as a try-out or an 'esquisse', they still aspire to aggrandizement at will. It is this selective method that really makes 'Photo-media' an art --part photography, part abstract painting."

Although he is obviously making forays into a neo-futurism, Söylemez bases some aspects of his aesthetics --particularly the perspectives, sense of color, and the compact size of his juxtapositions-- on the heritage of Turkish miniatures and the Islamic tradition of design. These soft-spoken statements are often gentle in intonation and evocation --and sometimes stretch freely and dramatically beyond their frameless plexiglass.

The exhibition --a limited engagement ending on October 29, 1977-- provides glimpses of his earlier work, some of the most eloquent pronouncements of his period of "monochromatic isolation", as well as inaugurating the innovative technique of the "Photo-media" by way of dynamic fusions of the "camera eye" and the "creative vision". It is a bold venture toward new horizons. Neither canvas nor frame, these Photo-media delineations --the readily recognizable trade-mark of Yüksel Söylemez constitute a synecdoche for a world recomposed in fact and fantasy, revelling in voluptuous colors. They frequently hold the promise that they might survive against the passing whims of twentieth century art.

TALAT S. HALMAN
former Minister of Culture
Turkish Republic



Mr. Söylemez wishes to thank, H.E. the Permanent Representative of Turkey to the U.N., Ambassador and Mrs. İter Türkmen for their gracious patronage and their generous hospitality; Mr. and Mrs. A. Kılıç of the Turkish Center for their help and assistance; to all those who made this exhibition possible by lending their paintings. A special thanks is also due to Mr. Aykut Gorkey, the Editor and Publisher of TÜRK EVİ Magazine, for this catalogue was prepared through his courtesy and generosity.

Yüksel Söylemez was born in 1931, in Istanbul, Turkey.

His childhood years reveal no talent for painting. A fair pupil at best in art class. Most of his homework was helped by his mother, herself a frustrated pianist and artist.

Early interest for cartoons and caricatures indicates a sense of humor later reflected in his paintings. Wide range of interests from filmmaking to poetry, from acting, directing and writing for theatre to painting, shaped his artistic formation as an eclectic and artistically a self-taught man.

While studying law at Istanbul University in the early 1950s, he took refuge at the late Bedri Rahmi Eyüboğlu's studio, at the Academy of Fine Arts in Istanbul, which contributed greatly to a running-in period, culminating in his one-man abstract show "papier collages" in 1954, in Istanbul.

"Collage" technique was to have lasting imprint on his art, for the last three decades. He continued his intricate cut-outs between 1959-1961 in London where museums, art galleries, exhibitions played a singularly important role in his development and training as a purely abstract artist.

His Indian experiences between 1961-1962 which also had its impact on him produced the "Glue Period" with carpenter's glue as the artistic media; brown on brown "collages" were prominent in this experiment.

His second one-man show in 1963, in Bangkok, inaugurated by Thai royalty, proceeds of which went to charitable Ananda Mahidol Foundation of the King of Thailand. Two years in an exotic scenery and colorful Thai art, Chinese red entered at this stage to his monochrome palette and this resourceful period produced many large size canvasses.

He formed a group of amateurs, initiated them to abstract art and realized an exhibition of their work called "Bangkok Abstractionists, 1964".

His third one-man show of recent abstractions took place in 1972, in Ankara, the proceeds of which were donated by him to the construction of a one classroom primary school, at a high mountain village, Emirtolu, Sinop, near the Black Sea coast, which bears his name.

This later stage of his art is called "Photo-media"; the fourth exhibition and his first one-man show in New York is devoted mainly to this new experiment of paintings through photographs.

Diplomacy brought him to the United Nations in 1966, and until June 1971, he was the counsellor at the Turkish Permanent Mission to the U.N. During those five years in New York as Turkey's representative, he contributed regularly to the annual Art Club Exhibitions at the United Nations for the benefit of UNICEF. His paintings were also shown at the Gallery Unique in Hartsdale and at the International Exhibition of Young Artists in New York.

He is currently the Deputy Director of the Department of International Organization in the Ministry of Foreign Affairs, Ankara.

Söylemez abstracts are owned by many private collectors around the world.

His work is described as sentimental abstractionism, with much poetic and romantic flavor. Söylemez is also the author of two books of poetry, "Kırpıntı Bohçası" and "Şeytan Tırnağı".

Türk - Amerikan Derneği
The Turkish - American Association

yüksel söylemez



Black and White Paint on Large Size Canvas

RESİM SERGİSİ
PAINTING EXHIBIT
1972 ANKARA

YÜKSEL SÖYLEMEZ

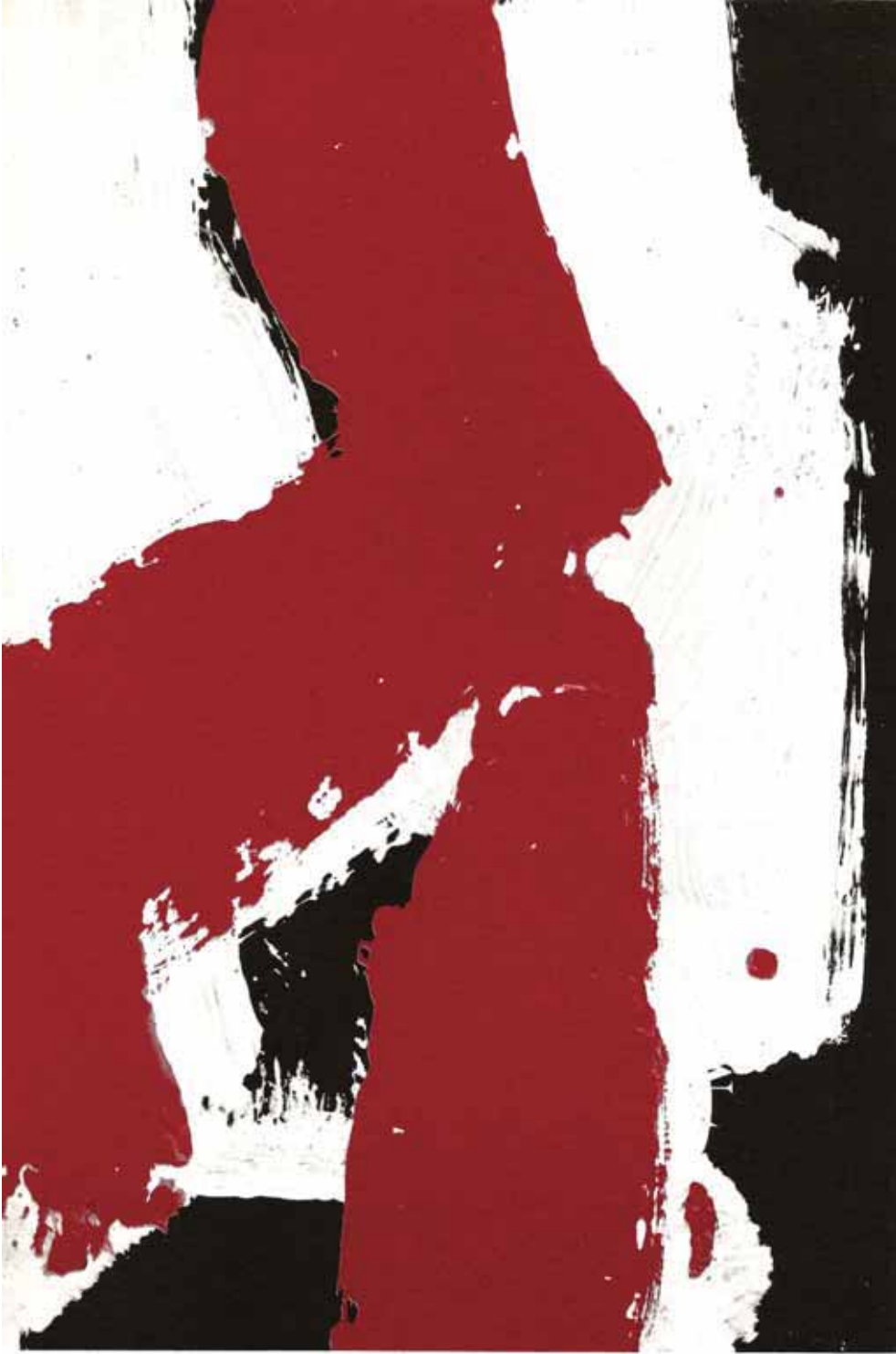
This is the first showing in Cambridge of the work of Yüksel Söylemez, which goes back over more than a quarter of a century. Söylemez began painting as a law student in Istanbul, where he first experimented with collage in the studio of the late Bedri Rahmi Eyüboğlu and had his first exhibition in 1955. During his travels in Asia, he developed more calligraphic, painterly themes, which run parallel to the gestural painting of the Abstract Expressionists; and later, in New York, the ready-made, Pop-art repertory of glossy magazines and advertisements stimulated a new phase in his art, part photographic collage, part painting, which Söylemez has called "Photo-media".

Thus, although he has never been a representational painter, and has avoided giving his works specific titles, Söylemez has always responded to the stimuli of his immediate environment. A spell in India in the early 1960s produced a series of close-toned brown collages using a local carpenters' glue, the 'Glue Period'. The rich sonorities of the Thai scene led him later to introduce a vibrant note of Chinese red into his hitherto generally monochrome paintings. In New York, against the background of the mixed media of a Rauschenberg or a De Kooning, the "Photo-media" took shape. "Glancing through magazines", he has said, "the eye of the imagination sometimes suddenly transgresses.. and transforms an advertisement or a fashion page into new plastic values. With a subtle touch to acrylic or oil, all of a sudden, yet with a conscious method, the "photo-media" is born. The approach is limited only by Madison Avenue standards and requirements, for each page imposes its own size as well as offering limitless possibilities to select, to decide, to emphasize or to wipe out".

Söylemez' art is the art of the nomad, the scale is often as intimate as a Turkish miniature, and the procedure is spontaneous: a swift and gestural rendering of a sudden insight, or the distillation of a sometimes violent mood. The casual, even random blot or spatter is exploited, as is the configuration on the photographic page; and yet there is an Islamic niceness of balance, a refinement, which informs the whole, and characterises Söylemez' essentially meditative art.

John Gage
Lecturer in Architecture and History of Art,
University of Cambridge.

1980



SÖYLEMEZ

Photo-media work and acrylic paintings

Hobson Gallery
44A Hobson St, Cambridge
March 25 - April 3
Tues — Sat 10 — 5.30

1980

NIGERIAN ART

ON October 10 this year, Ambassador Yuksel Soylemez paid General Buhari a farewell visit. Those who followed his art workshops at Goethe Institute and numerous exhibitions are going to miss him in the art scene. His last exhibition chairmanned by Culture Minister, Group Captain Emeka Omeruah, had the proceeds donated to two charitable organisations — for the blind, dumb and deaf.

While here he wrote two books, one on poetry, the second which is yet to be released is on the people of Nigeria. Below he talked to Art life about Nigerian art and way of life.

ART/LIFE

Your first immediate impact here in Nigeria had to do with the arts especially your contact with the Goethe Institute. How did you come about this?

SOYLEMEZ

The Goethe Institute in Lagos was my starting point. I had met the former German Ambassador, Mr. Barn Oldenkott, three years ago. I told him of my desire to collaborate with the Director of the German Culture Centre, Dr. Ronald Ruprecht. We soon met and he was extremely co-operative and imaginative. He gave me a "carte blanche". I told him of my desire to conduct an abstract art workshop, which was a novel idea, and he agreed with me.

ART/LIFE

What was the concept behind the arts workshop you were running then, at the Goethe Institute?

SOYLEMEZ

The art workshop was intended to create an awareness and interest in abstract art. Many people are not familiar with abstract art. As a means of defence, they claim that they don't understand abstract art. For this reason and for reasons of creating better awareness and application, we decided to hold these workshops. They continued for two years at Goethe Institute, with some success.

ART/LIFE

What was the response like?

SOYLEMEZ

The response was wonderful. We had a cross section of Nigerians and expatriates, younger artists and laymen, men and women. We discussed and tried to see what is beautiful, what makes the beautiful, and how to reach the beautiful. I used slides in open discussion and at a later stage by actually painting by papier collage, which is the

Art life



Yuksel Soylemez

easiest technique for beginners.

ART/LIFE:

With so many successful exhibitions you have held in the three years, what is your opinion of the visual perception of the Nigerian public, generally?

SOYLEMEZ:

The visual perception of the Nigerian public is abundantly apparent in Nigerian folk art; in your tribal masks, wood carvings, bronzes, Nok clay figurines, Nigerian textiles and textile design. Batik and prints, traditional costumes, Ibeji statues and so on.

These are all evidences of the Nigerian artistic perception, which is so varied, so diversified and so rich: Nigerian artistic perception is the Treasure House of Africa. This is a rich resource that the new generation of Nigerian artists are drawing from, but the public in general, have to be educated and a new consciousness has to be created for better appreciation of these inherent values.

ART/LIFE:

And having been exposed to Nigerian literature, sculpture, and paintings,

By

NDUKA NWOSU

ART/LIFE:

You have travelled widely to different parts of the country. The last I knew of was Ile-Ife, where you delivered a lecture at the university campus. Then you visited the markets, meeting the people at the grassroots. Can you recollect these experiences once more and relate them to the cultural life of other Nigerian cities and towns, that you have visited?

SOYLEMEZ:

I travelled as much as Benue State, from Oyo to Bendel and Cross River States, from Kano, Kaduna to Bauchi and Niger states, by car, boat or plane, but wherever I went, I saw incredible natural beauty and instant human warmth. Nigerians are friendly and welcoming; there never was distance or communication problem...from Emir's, Obas and Attahs, to the simplest Nigerian.

I am taking back to Turkey wonderful memories, pearls of wisdom and hospitality. People are the same everywhere in the world. All the differences are superficial or inconsequential. The most important thing is to communicate and this is where an ambassador comes in.

ART/LIFE

Say one asked you to compare Turkish arts with those of Nigeria, or Oriental arts and African arts generally, how will you set the perspective?

SOYLEMEZ:

Turkish art and Nigerian art can first be compared with their sources of inspiration, the traditional folk arts. This is what we call, going back to the roots, and if you like, the root dyes. Turkish artists and artisans used root dyes, vegetable dyes, which are still far better than industrial plastic paint and chemical dyes. Secondly with Islamic decorative arts, especially in Northern Nigeria, you can draw a lot of parallels, and thirdly, if you look at wooden door carvings, which are wonderful examples, and lastly the love for simplicity and power of the simple. These are common points of departure. Look at the "Turked" cloth in the north, woven for centuries, which could have travelled all the way from Turkey to Nigeria.

Of course, different religious experiences, Christian or African, bring different artistic climates, and artistic manifestations, yet it is the differences which make different cultures interesting.

ART/LIFE:

A little chat may lead us into your early beginnings in art, your varied exposures

and the evolution to this moment. As a diplomat by calling, a lawyer by profession and an artist — poet by talent and intuition, how have you combined these varied roles so successfully?

SOYLEMEZ:

I feel I am a born artist and at least I try hard to become one, apart, of course, from being a diplomat by profession. My vocation as an artist-poet could not be suppressed by a bureaucratic straight jacket all these years. Diplomacy took me around the world from the Arctic Circle to Africa, from America to Asia, and gave me a greater dimension more than it took in time and energy.

My instincts, intuitions and responses are artistically inclined; sincere, honest, direct and open, which benefitted my career in diplomacy for nearly twenty-eight years now. My artistic nature and background gave me a tremendous advantage

in terms of truthfulness and credibility, as a diplomat. You know how important this is to acquire proper credentials for a diplomat.

If I have been successful as a diplomat or as an ambassador now, I owe this to my artistic nature and talents. I always carry this cross of duality, which is due to my horoscope, as a Gemini, born under the twins. You can call it duality, dichotomy, complexity, what you will.

ART/LIFE:

Perhaps your philosophy of life will be useful here. What is your philosophy of life?

SOYLEMEZ:

Well, my philosophy is a simple one. I am a simple person, with simple tastes. I believe in the beauty of the simple, that is why I love African and Nigerian art. You can reach simplicity through complexity.

Secondly I am an optimist, and I believe optimism has no alternative. Thirdly, I believe in hard work, which is a source of genius, if there is

such a thing. Then I believe in nature and admire nature, and I think a 'three' is a work of art, a masterpiece.

Of course, I love people and I love to communicate, to give as much as I take; to be able to love is the best virtue.

My optimism may sometimes border on naivety, it is better like that. I also think that man, as a homosapien, is the most ferocious animal on earth, because of its intelligence, ambitions and insatiable appetite. This also makes man great, so you must have this duality, this dichotomy inherent.

My philosophy is that it is art that makes life worthwhile, richer and more pleasurable. Therefore, my life is my art as much as I enjoy my life as a diplomat. My Nigerian experience has greatly enriched and contributed to my art. Nigeria will have an everlasting influence and imprint in my art and outlook, as an artist and diplomat.



Taipei Period "Papier Collage" (1997)

Today, Basil Okafor exposes our readers to the strange influence of art on an artist.

The Portrait of an artist

WHEN Yuksel Soylemez talks art, he evokes magic — the timeless charm of the legendary East — and transports his listener across time and space.

The pictures begin to materialize in the subconscious and slowly takes shape: turbaned spice, myrrh and incense merchants perched atop great, humpy camels stacked high with multi-coloured, multi-patterned rugs. Fleeting images of all the Arabian Knights personalities; Ali Baba and the Forty Thieves and Sindbad the Sailor, all juxtaposed in the present (today's, and indeed, tomorrow's dazzling world of computers), for good measure.

Soylemez' art is varied and rich, as diverse as the land of Ataturk, where, 51 years ago, he was born to civil servant parents in Istanbul: as varied as all but two continents of the world, where the diplomat/artist has served, in a career that spans some 26 years.

Turkey, with all its abundance of colour, culture and pageantry, availed young Yuksel of her bounties in his impressionable years, who, though he did not particularly show early signs of a calling to the arts, had a mother who was, herself, a pianist and had a great talent for drawing.

Yuksel grew up during a period of extreme hardship — the Second World War. A period during which his mother's creativity, which he has inherited, was put to task in bringing up her children. Recalls Soylemez, "Although Turkey did not take part in the war, everything was rationed. We did not even have toys to play with and I remember my mother making rag and cotton dolls for us to play with".

Today, in Turkey, the art of cartooning has become a very prominent tradition, (mostly political satires) bolstered by the fact that Turks are a very humorous people and great lovers of humour and by the great prominence given cartoons by newspaper editors. The history of caricaturing itself, in the country, though, only gaining great popularity in the last 40 years, dates back some 100



years.

Like any other Turk, Yuksel Soylemez loves cartoons a great deal. Also, because of the Islamic taboo of depicting human and even animal face, the human face always intrigued the budding artist. The latter factor, has become the basis of the evolution of an abstract and yet powerfully expressive and meditative art form:

"I started from drawing human portraits and especially the human face which always intrigued me. There was a natural transition to cartoons, which also interested me".

Later, while studying law in Istanbul, Soylemez, who maintains he is an "un-trained, unschooled, hybrid, self-taught artist", nevertheless, had a formal art education at an art academy, alongside his law programme. It was also then that he began painting and experimenting with collage, in late Bedri Rahmi Eyuboglu's studio.

Movement, a hereditary trait of the artist's ancestors,

who, originally, were Central Asian nomads and splash of brilliant colours, equally a feature of Islamic Turkey dominates his collage technique. Thus, because of the sheer force of expression of their graphics, the works are so arresting that a cursory run-down of Soylemez pieces bring to mind such great classics as Victor Hugo's 'Ink Spot, intimation of a Bridge' (1850); 'Initials' (1860), or even the vibrant, futuristic dynamism and energy of Gino Severini's 'Pan-pan a Momio'. Sometimes, what could have been human forms are distorted to such spectral dimensions that they are reflective of Umberto Boccioni's 'Muscular Dynamism' (1913).

Said the Turkish artist of his roots influence, "Turks like movement. Our history and culture have dominant characters of movement because our ancestors had been nomads. We like action and change".

"Also, Turks loved colour. They lived on horseback and embellished their horses and horseware like the durbar in Nigeria. And being Central Asian nomads, had their arts very much mixed with their daily lives. They lived in cotton and woollen tents and rugs covered their floors. The decoration of both the tent's exterior and interior became the essence of the nomadic art of the Turks".

Like his ancestors, Yuksel Soylemez does not title his works, which attitude tends rather to emphasize their essentially decorative form. This practice is also not unlike that of early African artists before the advent of European and other Western influences, a period whose art Soylemez talks so fondly about and feels a high degree

of closeness to, "I have a love for the incomplete, unpolished, simple, yet bold statement. African art is in its best in the Nigerian art".

The Turk traces the history of military, artistic and cultural co-operation between Nigeria and Turkey to the 16th century when Turkish musketeers trained those of the formidable army of the legendary Bornu empire, and thinks that the ancient ties should continue unabated and even wax stronger today, given the advantages of modern technology.

Asks he, "If the Sultans of those days who had to spend eight months of every year to cross the desert through Tripoli, Libya, on their way to Holy Pilgrimage, did not complain of distance, then why should we, today?"

He is never short of jokes and with his almost child-like directness, his personality is irresistibly charming and amiable. Sturdy in frame, a richly grey hair that crowns an aquiline nose, giving him an aristocratic bearing, the Turk cuts the picture of a retired army general.

From Thailand to Istanbul, New York to Africa and London, the artist has held many one-man exhibitions, the proceeds of which go to charity. Soylemez recalls his early years when "we never knew what financial security was", and seeks, rather instinctively, to offer unfortunate children, the security he never had.

Back in Turkey, in the northern, mountain village of Emirtolu, Sinop, near the Black Sea coast, the artist has built and funded, a primary school for the children of the less-privileged — his 12-year old pet-project. Soylemez talks excitedly about how the children call him headmaster and how they exchange letters. He says this year, the school has a total of 68 pupils.

The great lover of children is himself blessed with a girl, Belmin, 18, and a boy, Timur, 15, both students in London. He humorously talks about how his two children have respectively inherited his two sides. Of Timur, he says, "The chap is a true diplomat, you could never pin him down on any issue. I hope he becomes a diplomat in future". And like her father, who, himself inherited the art of poetry from his father and has published a book of poems, Belmin is a lover of literature and, indeed, studying it right now.

Yuksel Soylemez is an active person for whom work is a way of life. "I have no free time. As an artist/diplomat, I have not time to fool around. My life is my work". The only exercise he takes is swimming, which he thinks also complements the intellectual exercise of painting. Said he, "Painting is a painstaking process and physically and intellectually rewarding".



Artist/Diplomat, Yuksel Soylemez explains one of his works.

(Courtesy: The Democrat Weekly, Nigeria)

What taciturn Söylemez art is all about

It is an occupational hazard of members of the diplomatic corps and especially of ambassadors that their image is written in the skies. Ordinary mortals approach them with the reverence due to the people, country and to government which they represent. Yüksel Söylemez is one of those not so ordinary mortals who represents in Singapore a very special country.

Turkey is a geographical bridge between Asia and Europe. It is a country and a people with a fascinating history and culture with links back through thousands of years of history. These links are not only within the ancient Anatolian and Hellenistic regions which they have occupied for centuries. Their links are also with various peoples of Central Asia and Caucasia from the foothills of the Himalayas to the Urals in extensive lands which they formerly occupied. The Scythians, in pre-classical times roamed the eurasian continent between the Han peoples in East Asia, and the Celtic peoples in Western Europe. The stylized animal forms of their art, reflected their superb horsemanship and love of nature as they traded skills and motifs from East to West. When they settled in their present home between East and West, they, now Muslim, provided a window in art between the two.

A descendent of peoples of such ancient origins, Yüksel Soylemez as Turkish Ambassador receives due diplomatic reverence. But he has another claim on our respect. He held a one-man show of his paintings and collages in Singapore in April, 1990. It made a deep impression not only on his friends but on art lovers of every kind.

His legal training at Istanbul University does not provide a clue to his aesthetic orientations. It was more suited to his future diplomatic career. But his service in such disparate cultures as those of Lagos, New York, London, New Delhi, Bangkok and his own Ankara has left an indelible mark not only on his personality but, and as a consequence, on his art. Even in his first exhibition in Singapore one sensed an oriental interest in black and white brushwork. One looks in this show for further evidence of it.

He seems to have progressed in his aesthetic vision, though his techniques and his colour remain the same: One senses that he now feels at home among the brush strokes of



Singapore Period "Chinese Calligraphy" Canvases



Acrylic Canvases (1982) Singapore



Singapore artists! He loves a few simple colours: white, beige, black and red which he uses in endless variations both in collage and in calligraphic forms. He also loves the controlled accident which he exploits at will. Some of his canvases look as if, having applied paint to one surface, he immediately and before the paint dries, smudges it on to another. The effect can be dramatic. At other times he "takes his brush for a run" or a gallop round the canvas as his ancestors rode their charges in the vast steppes of Central Asia. The effect recalls not only the calligraphic strokes of the Han peoples whom they must have encountered but those of his spiritual ancestors the Arabs. In his brush probings of the canvas and his placings of collage elements on the rectangle of his smaller works he is in a constant search for beauty and for classical values.

He may start with a brush full of energy which he skilfully controls. He moves it carefully while the ink diminishes in volume; responding to his inner sensitivity. Then comes the explosion before the final separation of the brush from the paper. The result may be a dynamic bird or animal-like form or the foetal image of a child in the womb ready for birth. There is generally the feeling of something about to happen and still under control. The explosion has not led to chaos. It is about to be. And the diplomat in the artist maintains his control.

Even more control is shown in the lovely small collages which are meditative, contemplative, reflective. They are not at all abstract. Sometimes they even make use of photographic motifs culled from magazines involving an element of realism and the figurative. But always there is the same colour scheme noted above and the same controlled explosiveness so notable in the large canvases. In these studies he seems closer to the miniature art which his ancestors picked up in their dealings with Persia.

Perhaps the analogy between Yüksel's work and Scythian ancestry may not after all be that far-fetched. There must surely have been a genie-de-race which moves them from East to West and from West to East as they produced an art pleasing to all. It survives.

Brother Joseph McNally
Director of La Salle,
A College of the Arts
Singapore 1982

T. SASITHARAN chats with the Turkish ambassador in Singapore, Yüksel Soylemez, who has twin passions in his life — art and diplomacy.

THE brief was intriguing.

The Turkish ambassador in Singapore, Yüksel Soylemez, as artist. The possibilities for a story were infinitely complex and irresistible.

Consider it. Diplomacy and art: two activities for which men have given over entire lives. Each so all-consuming, so various in its expression, that single lifetimes are barely adequate.

Both are concerned with the contingencies of communication, and rooted in a primary human need: the need to engage and connect with other human beings.

As human endeavour, diplomacy and art have engrossed and exhausted the best minds in the world, from Metternich to Kissinger, from da Vinci to Picasso. And yet, in Soylemez, this emissary from a land which bridges East and West, the twain do meet.

Turkey was an unknown quantity. For all that mattered, it could have been on the dark side of the moon. The man was an even greater mystery.

Soylemez was born in 1931 in Istanbul. As a law student in Istanbul University, he sought refuge and escape from the aridity of legal studies at the Academy of Fine Arts.

His first solo exhibition of *papier colle* works in 1954 proved a revelation even to his mentor Bedri Rahmi, a Turkish poet and artist in whose studio the ambassador gleaned the rudiments of art, and Soylemez the artist was born.

Proceeds from his exhibitions have always gone to charity. His second solo exhibition, in Bangkok, served to establish the Ananda Mahidol Foundation, an educational foundation dedicated to sending young and talented Thai students abroad for studies. The third show paid for the construction of a single classroom primary school in Emirgözü, a mountain village in Turkey.

Between April 17 and 30 Soylemez held his first exhibition in Singapore and the 13th in the life of this career

diplomat with a predilection for painting.

It was a modest show as exhibitions go, a show of his abstract acrylics and *papier colle* at the Goethe-Institut. But the works in this show were not for sale, for the ambassador intends them to travel: to Malaysia, Indonesia and finally Japan.

As the electronic locks of the Turkish embassy gates snapped open, obeying the will of some unseen sentinel, the cast of mind and quality of spirit that would permit a man to be both diplomat and artist was still a mystery.

He greeted me warmly, with the firm handshake of a man accustomed to meeting strangers. A diplomat since 1958, he has served in every continent except Australia, South America and, ironically, Europe itself.

At once we began to talk freely, ranging over the places where he had served, his love for abstract design and, of course, the pieces on display at the Goethe-Institut.

Gradually the mist surrounding the person began to lift.

"Art," he said, "is a happening. It happens in the space of moments. It is spontaneous, yet the battery is filled over the years. The things you see, the moments you experience are stored at the back your mind. Distilled. They always have an influence on you. You never know when the battery is going to be discharged. It is a two-way process, charging and discharging, and it is this that makes life worth living for."

He spoke in a soft, regular cadence, pausing frequently to consider his words. When he made a point or clinched an argument, his face would light up with a rush of blood, and the thick, dark, eyebrows lifted with the lines on his forehead.

Soylemez is a firm believer that all men have an innate artistic potential. "There is an artist in everyone of us. It is only a question of percentages. In

most of us it is 2 per cent, in some of us it's 92 per cent."

Perhaps, ultimately, it is his belief in the artistic capacity of men, and by extension in his own artistic potential, coupled with his unflinching faith in the beauty of art, that impel Soylemez to create.

For the ambassador is an aesthete. Steeped in the abstract traditions of Turkish calligraphy, he is a lover of beauty in all its myriad forms.

A collector of various things from Rajasthan puppets to wood sculpture, terracotta figures and Thai buddhas, he claims his home looks more like a museum. However, it is the aesthete's eye that guides him, unfailingly, to invest his energies in art.

"Sometimes while I'm in my office, in the middle of a hectic day, a piece of paper would seduce me and I begin to do a collage. I am usually asked when do I find time to paint or make collages. The answer is invariably the same, I paint in the 25th hour."

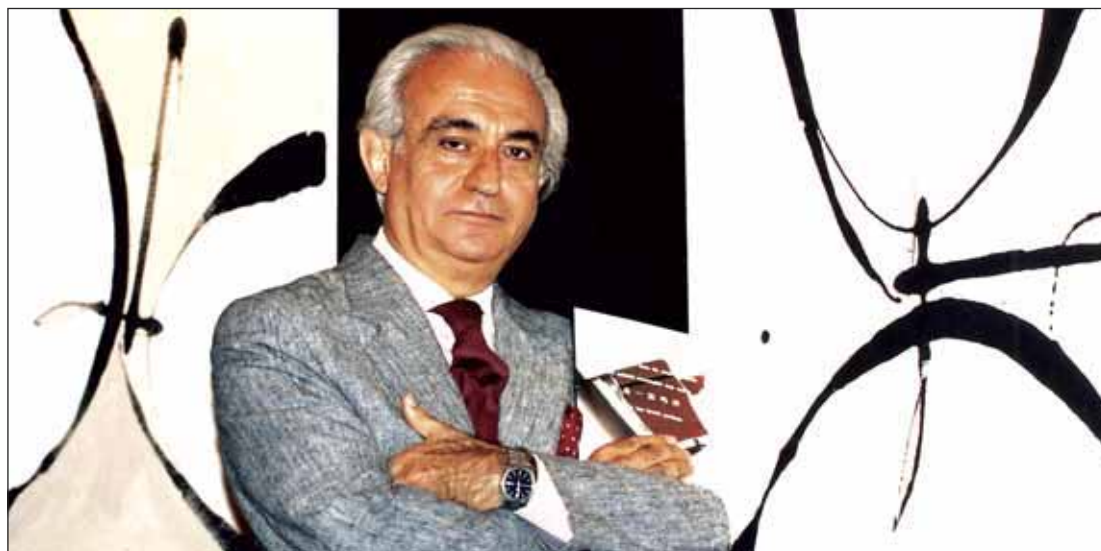
And with a flourish, he added: "What is good or bad I don't know. But what I do know is what is beautiful and what is not, and so there is the Goethe show. If the whole world comes to me and says: 'Mr Soylemez, this painting is not worth a cent', I wouldn't care less."

There was no arguing with the finality and force of that point of view.

Throughout our little *tete-a-tete* the artist was called upon to wear the ambassadorial hat, correcting a letter or running his eye over a memorandum. He did this with brisk efficiency, sent his subordinates out, and picked up the conversation where we had left it.

For Yüksel Soylemez, more so than for most of us, time is the essential commodity. And as the embassy gates snapped shut behind me, the image of this warm, endearing man juggling art, diplomacy and time, and doing his best, lingered.

THE STRAITS TIMES, 5 MAY 1990



Acrylic Canvases (1982) Singapore



Singapore Period Acrylics: Berge, Black and White Canvases (1982)





Taipei Period

In the paperless age of Internet why do I play with 'papier collage'

Yüksel Söylemez

"Cut-out Paper" was the art of the 20th century modern painters in Western Europe. They used paper as if it were oil or water colour tubes, elevating paper of all colours to a plastic art form. Modern Artists of prominence used all kinds of paper for their colour, form and texture. Even parts of newspaper pages took a place in abstract works of early 20th century artists. This was the heyday and glory of paper art, which became a recognised technique taken seriously by great painters like Picasso, Braque, Matisse, Gris, Ernst, Schwitters etc.

Paper came to the Western World in an indirect route from China, where it is said to have been invented in the second century A.D. Before paper, the Chinese drew or painted their characters onto woven cloth. Fibrous scraps from the cloth, tree barks and other plants, materials were later developed into what we call paper.

Early papers were treated with immense respect and used to record ancient sacred texts. Knowledge of this invention spread from China westward along the trade routes into Korea, Japan, Nepal and then to India in the 9th century. A century before that, papermaking had spread to the Arab world, via North Africa then on to Europe.

In the 12th century paper was being produced in Spain, and later reached France and Italy, Germany and Switzerland; Portugal and Holland. It was not until the late 15th century that papermaking was first mentioned in England. It was then introduced to North America through European immigrants.

A first Exhibition of my abstract works took place in 1955 at the Municipal Gallery in Istanbul. It was entirely made up of "Papier Collages". This was perhaps a first in Turkey. My second collage Exhibition followed in New York in 1977 at the Turkish my all time favourites, colour can easily please and trick the eye, cover weaknesses in composition, sometimes with unintended perspective, which falls in place and perhaps adding another aesthetic dimension.

"Papier Collage" technique, I love which is neat, clean and always human in small size. Inspiring sometimes even with an element of wit or humour. But always with open and limitless horizons, with never-ending and wide possibilities and potentialities, in this paper-less Age of the Internet.

"Papier Collage" art is nearly a century old but is still as young as a newly born. Hopefully it will survive, to be enjoyed by the artists or the laymen, as long as the concept of paper still exists.

Professor Chiang Ming-Shyan of the Fine Arts Department, National Normal University in Taipei, a few years ago described my works as "dramatic compositions, full of movement and action just like

Center Art Gallery, which I called "Mixed Media" because acrylic paint was also added to the "Papier collage" technique. My Melbourne Exhibition in 1993 consisted of some three-dozen small "Papier collage" works crafted in Singapore. Then came the Gallery Kordic Exhibition in Zagreb, Croatia in 1995 called "Black and White" made out of mainly "Papier collage" works.

My "papier collage" works in the Visual Arts Center Exhibition in Hong Kong and Plaza Gallery in Tokyo, Japan in 1997 were composed in Taipei, Taiwan, later shown in my Melbourne Exhibition in Australia.

The Vakif Bank Atakule Art Gallery Exhibition is a first in Ankara in 30 years. It borrows a good selection from my Taipei, Taiwan Exhibition of 1998 and some of the one-man exhibitions mentioned.

I collect different kinds of glossy fashion magazine advertisement pages at random for "papier collage" use. They are kept according to range of colour, in files.

Then I am set bare hands with a preferably unmessy glue stick. I start working with no preconceived idea or design in mind as how to proceed next. I leave myself to colours and forms in a haphazard manner, so that they lead me slowly to each puzzle of abstract composition, which sometimes fit fine, or left astray as a misfit, sometimes a rich and powerful statement, sometimes poor and weak at birth, yet they are unique and individual, as I am the sole arbiter to decide and conclude, to decide as done or unfortunately undone.

But obviously always some are more cherished and favoured than others. Yet no two are alike, with distinct personality traits of their own like your own children. All aspiring for aesthetic balance but never with boring symmetry, aiming movement and action, powerful to please the eye, to intrigue the public, hopefully to create some rhythm, through repetitious movement, to some eyes delight.

Although the black and whites are volcanic explosions or eruptions. Using colour carefully and intricately. Elegance and intrigue as my characteristics. He believes that I am interested in form as much as in colour abandoning the convention to follow nature and creating a world of my own, as my abstract works are free and original from an abstract tradition of ancient Islamic art, which was basically decorative."

In my 25th one-man show at the elegant and well-designed Vakifbank Art Gallery my "papier collage" works, aim at beauty through simplicity. My style if there is one belongs to the "Sentimental Abstraction", if classified. These works have no titles. I especially avoid titles for the simple reason not to restrict or influence the viewer's taste or imagination.

These works do not represent anything but themselves and intend the viewer's pleasure.

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INTRODUCTION ZAGREB PERIOD GALLERY KORDIC EXHIBITION (1995)

Prvi put otkako od prosinca 1992. djeluje u novoj zgradi, Galerija "Kordić" priređuje izložbu kolaža, slikarske tehnike koja rabi materijale različitih kolorističkih i teksturalnih vrijednosti što se trganjem, rezanjem i ljepljenjem nanose na plohu. Kolaž i assemblage su izvorno dadaističke tehnike, a iskorišćivala ih je gotovo sva povijesna avangarda.

Danas ćemo o kolažu reći da je to nadasve pogodna tehnika za kombiniranje, razlaganje, variranje i građenje likovne zamisli, za rekonponiranje i stvaralačko razmišljanje jer za kolaž kao materijal služe izresci iz novina i časopisa, koža, tekstil, raznobojni papir u mapama, fotografije, stari likovni radovi, brusni papir i drugo, a ta raznovrsnost zaista omogućuje primjermi izbor boja, tekstura i struktura da se pomoću njih zasnuje i definira novi, drukčiji umjetnički izražaj.

Slikar Yüksel Söylemez, poznati turski pjesnik i ujedno turski veleposlanik u Zagrebu, jedan je od onih umjetnika koji visoko cijene tehniku kolaža. Moglo bi se čak reći da je kolaž Söylemezu glavna tehnika, da joj je posvetio najviše vremena i doveo do perfekcije, do ravni na kojoj je tehnika po sebi umalo zatajena. Ali treba reći i to da se u radu ne oslanja samo na gotove materijale i raspored odabrane građe na pretpostavljenu plohu, nego da još i stvaralački intervenira, bilo bojom, bilo crtežom. U tome smislu kolaži Yüksela Söylemeza nisu obična suma atelijskoga slaganja i preslagivanja, oni

naime nose i prepoznatljiv autorski rukopis. To svojstvo definiranja kolaža lako ćemo razabrati u njegovu tzv. zagrebačkome razdoblju, u radovima iz ciklusa "Crno i bijelo" što obilno pretežu na izložbi u Galeriji "Kordić".

Na jednom mjestu o Söylemezu čitamo da određena djela u njegovu opusu, pored svoje vizualne jednostavnosti i kromatske suzdržanosti, diskretno svjedoče o autorovoj istančanoj senzibilnosti izgrađenoj na najboljim tradicijama ornamentalne umjetnosti, ali da ujedno - posredstvom univerzalnih oblika svedenih na znak - uspješno komuniciraju sa suvremenim svijetom, potpuno prilagođena današnjim umjetničkim nastojanjima.

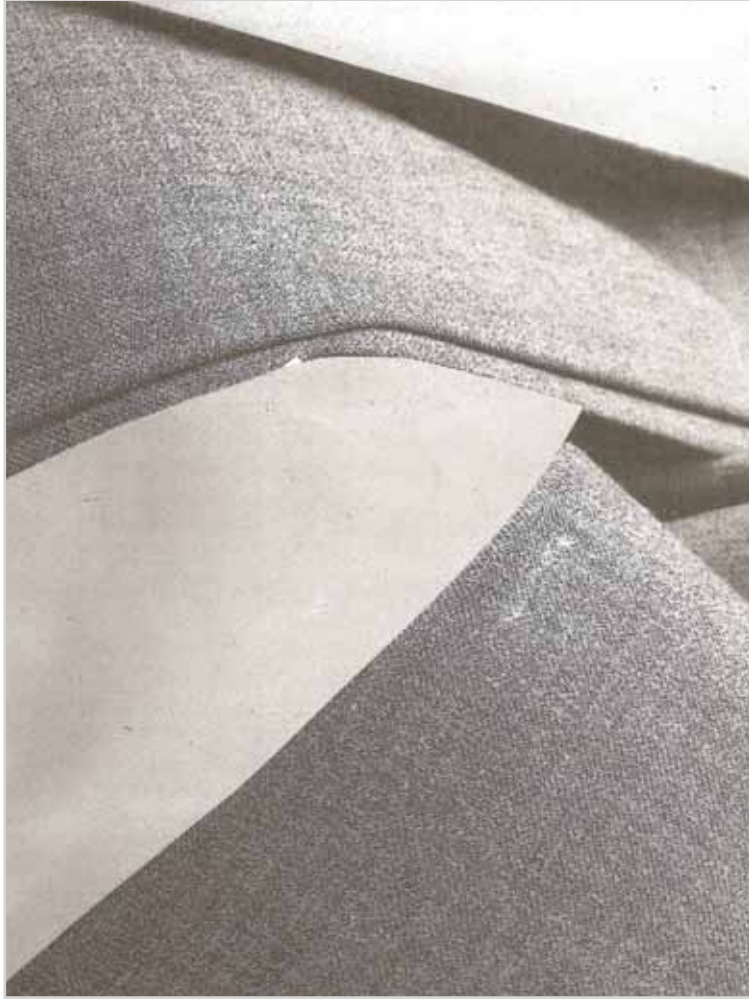
Konstatacija je točna. No ovom prigodom dodajmo da je formiranju te komunikacije jamčano pridonijela i njujorška sredina, u kojoj se u drugoj polovici šezdesetih godina slikar zatekao kao diplomatski službenik. Upravo je to doba pune afirmacije apstraktnoga slikarstva, kojemu pripada i naš izlagač, ali i doba kada se kolaž kao tehnika istinski reafirmira, kako u SAD tako i u Europi, a na likovnoj sceni djeluje i glasoviti Rauschenberg, majstor kolaža.

Söylemez je tragom toga duha vremena i zatečena umjetničkoga miljea, kao i osobitih sklonosti, gradio vlastiti svijet unutarnjih mentalnih krajolika, u kojima se sabiru očitovanja vlastite duševnosti, ali i prirode i vizije svijeta malenih veličina koje prožimlju čovjeka i svijet oko njega.

Josip Škunca



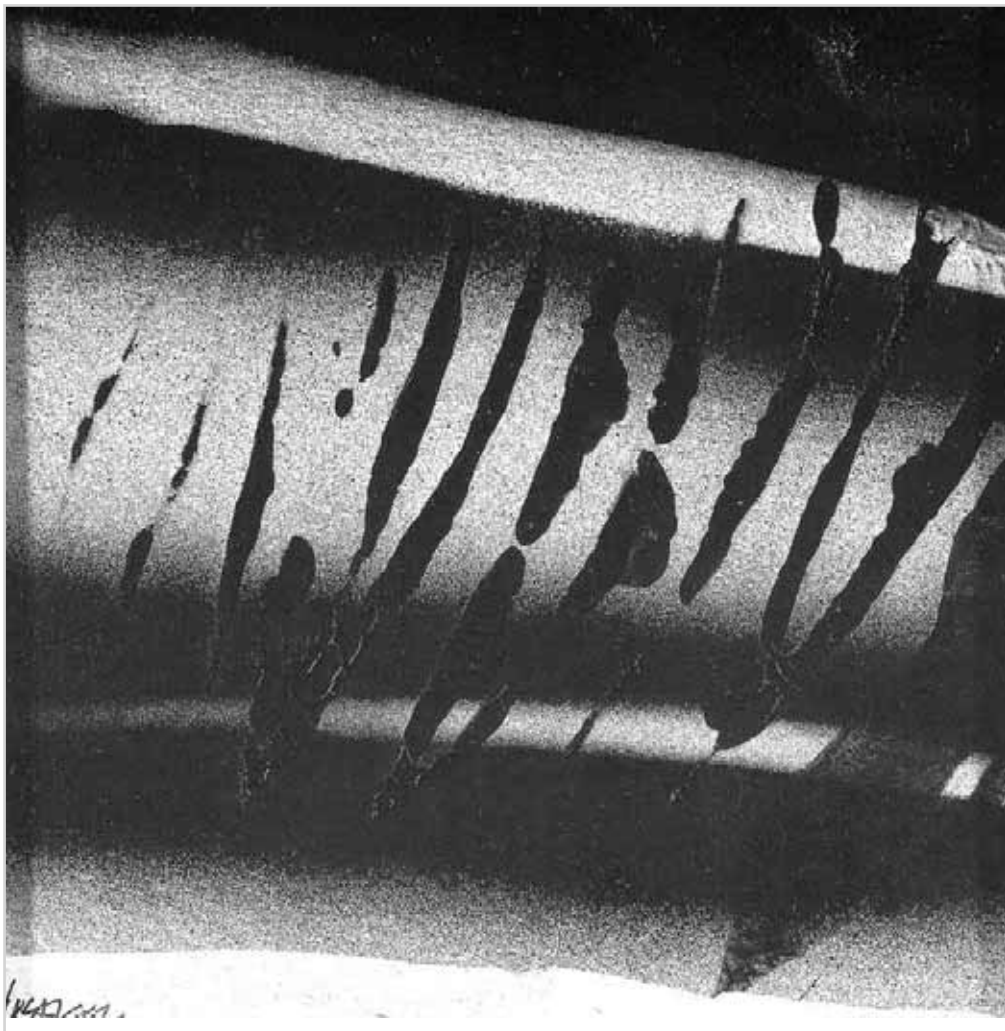
Taipei Period (1998) "Papier Collage"



Zagreb Period Gallery Kordic Exhibition (1995)
Black and White "Papier Collage" Works



Zagreb Period
Gallery Kordic
Exhibition (1995)
Black and White
"Papier Collage"
Works



On Gallery Kordic Exhibition (1995)

Yüksel Söylemez rođen je u Carigradu 11. lipnja 1931. godine. Studirao je povijest umjetnosti i filozofiju na Umjetničkoj akademiji. U pedesetim godinama napisao je eksperimentalnu jednočinku i počeo pisati poeziju. Želio je zapravo postati filmski režiser, ali je, diplomiravši 1956. pravo na Pravnom fakultetu Sveučilišta u Carigradu, krenuo drugim životnim putom. Krajem 1957. počeo je raditi u Ministarstvu vanjskih poslova.

Prva dužnost na koju je bio postavljen bilo je mjesto trećega tajnika Turske ambasade u Londonu, gdje je radio od 1959. do 1961. Od 1961. do 1962. obavljao je dužnost drugog tajnika u New Delhiju, a od 1962. do 1964. bio je prvi tajnik u Bangkoku, Tajland.

Od 1964. do 1966. bio je direktor Ciparskoga odjela pri Ministarstvu vanjskih poslova u Ankari. Slijedećih pet godina, od 1966. do 1971. radio je kao savjetnik Turskog poslanstva u Ujedinjenim narodima u New Yorku.

Od 1977. do 1978. zamjenik je, a zatim direktor Međunarodnih organizacija u Ministarstvu. Od 1978. do 1981. bio je po drugi put na dužnosti u Londonu, tom prilikom kao

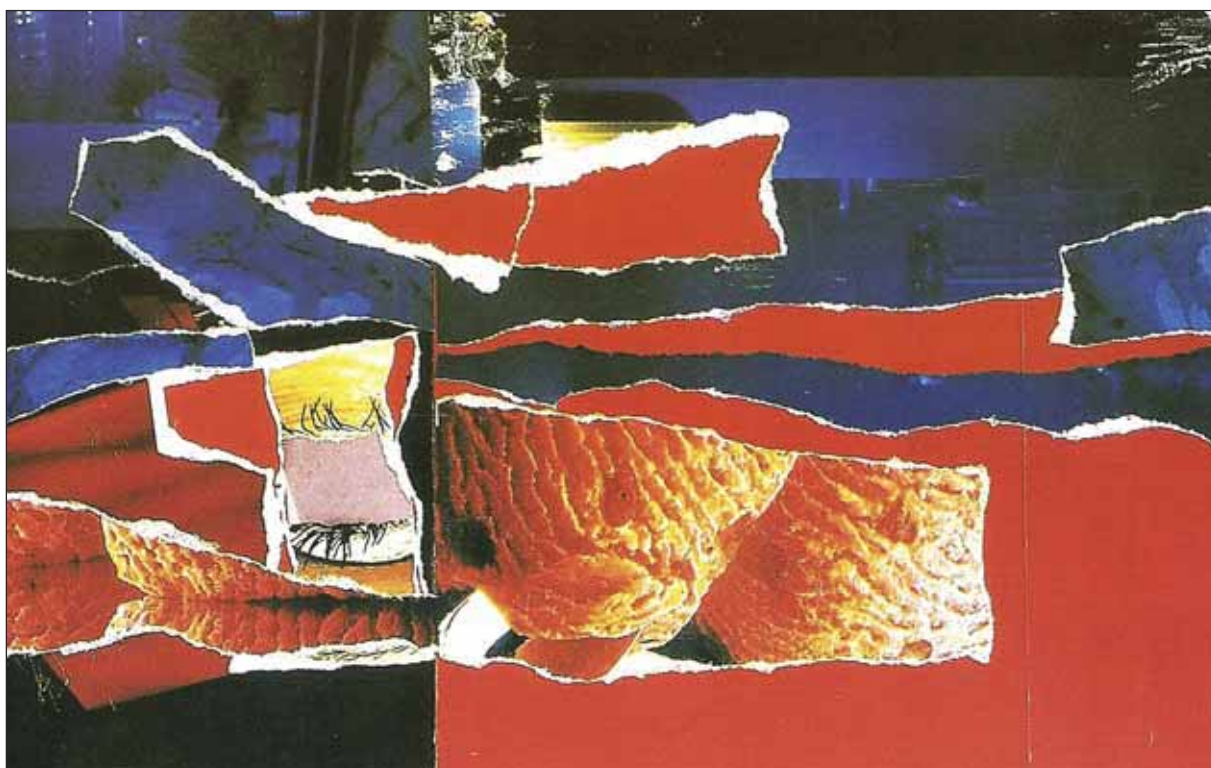
generalni konzul. Od 1981. do 1984. bio je ambasador u Lagosu u Nigeriji, a istodobno je bio akreditiran kao ambasador u Beninu, Čadu, Togu, Kamerunu, Angoli, Ekvatorijalnoj Gvineji, Sao Tomeu i Principu te Gani. Od 1984. do 1989. bio je putujući ambasador, od 1985. do 1987. savjetnik Turske grupe NATO-parlamentaraca, od 1987. do 1989. predstavnik Ministarstva vanjskih poslova u Uredu predsjednika Vlade zadužen za Fondaciju za odnose s javnošću u Ankari.

Od 1989. do 1993. bio je turski veleposlanik u Singapuru.

Od travnja 1993. je u Zagrebu, na dužnosti prvoga turskog ambasadora u Hrvatskoj.

Imao je samostalne izložbe u Carigradu, Bangkoku, New Yorku, Genevi, Londonu, Cambridgeu, Newcastleu, Ankari, Lagosu, Ife, Bejrutu, Singapuru, Melbourneu i Zagrebu. U razdoblju od 1966. do 1977. objavio je tri sveska o turskoj vanjskoj politici u Ujedinjenim narodima te članke o turskoj vanjskoj politici na engleskom i turskom jeziku.

Napisao je šest knjiga poema na turskom i engleskom jeziku.

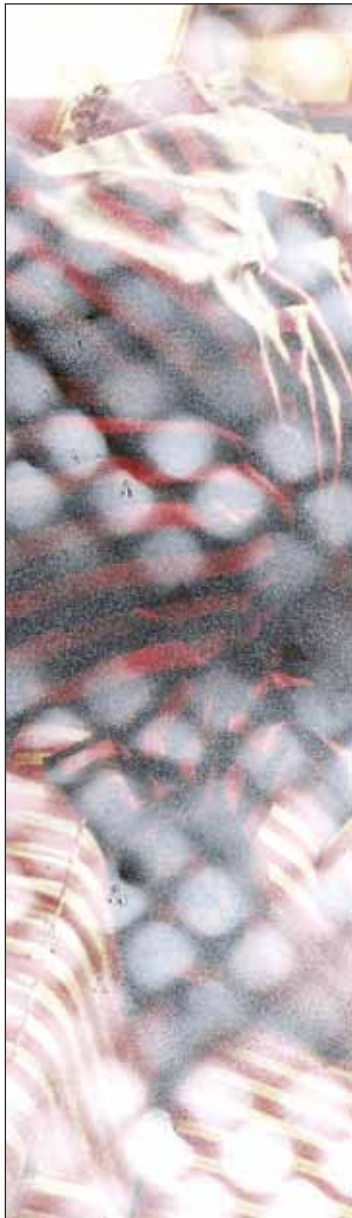


“Papier Collage” On Wood (Topaloğlu Collection (2003)

Yüksel Söylemez The Portrait of an Artist

When Yüksel Söylemez talks art, he evokes magic—the timeless charm of the legendary East—and transports his listener across time and space.

The pictures, begin to materialize in the subconscious and slowly take shape: turbaned spice, myrrh and incense merchants perched atop great, humpy camels stacked high with multi-coloured multi-patterned rugs. Fleeting images of all the Arabian Knights personalities; Ali Baba and the Forty Thieves and Sindbad the Sailor, all juxtaposed in the present (today's, and indeed, tomorrows's), for



Taipei Period "Behind a Latticed Window" Series
Taipei Hilton Art Gallery Exhibition (1998)

good measure.

Söylemez' art is varied and rich, as diverse as the land of Atatürk, where, 51 years ago, he was born to civil servant parents in Istanbul; as varied as all but two continents of the world, where the diplomat/artist has served, in a career that spans some 26 years.

Turkey, with all its abundance of colour, culture and pageantry, availed young Yüksel of her bounties in his impressionable years, who, though he did not particularly show early signs of calling to the arts, had a mother who was, herself, a pianist and had a great talent for drawing.

Yüksel grew up during a period of extreme hardship—the Second World War. A period during which his mother's creativity which he has inherited, was put to task in bringing up her children. Recalls Söylemez, "Although Turkey did not take part in the war, everything was rationed. We did not even have toys to play with and I remember my mother making rag and cotton dolls for us to play with".

Today, in Turkey, the art of cartooning has become a very prominent tradition, (mostly political satires) bolstered by the fact that Turks are a very humorous people and great lovers of humour and by the great prominence given cartoons by newspaper editors. The history of caricaturing itself, in the country, though, only gaining great popularity in the last 40 years, dates back some 100 years.

Like any other Turk, Yüksel Söylemez loves cartoons a great deal. Also, because of the Islamic taboo of depicting human and even animal faces, the human face always intrigued the budding artist. The latter factor, has become the basis of the evolution of an abstract and yet powerfully expressive and meditative art form:

"I started drawing human portraits and especially the human face which always intrigued me. There was a natural transition to cartoons which also interested me".

Later, while studying law in Istanbul, Söylemez who maintains he is an "untrained, unschooled, hybrid, self-taught artist", nevertheless, had a formal art education at an art academy, alongside his law programme. It was also then that he began painting and experimenting with collage, in late Bedri Rahmi Eyüboğlu's studio.

of his roots. "Turks like movement. Our history and culture have dominant characters of movement because our ancestors had been nomads. We like action and change".

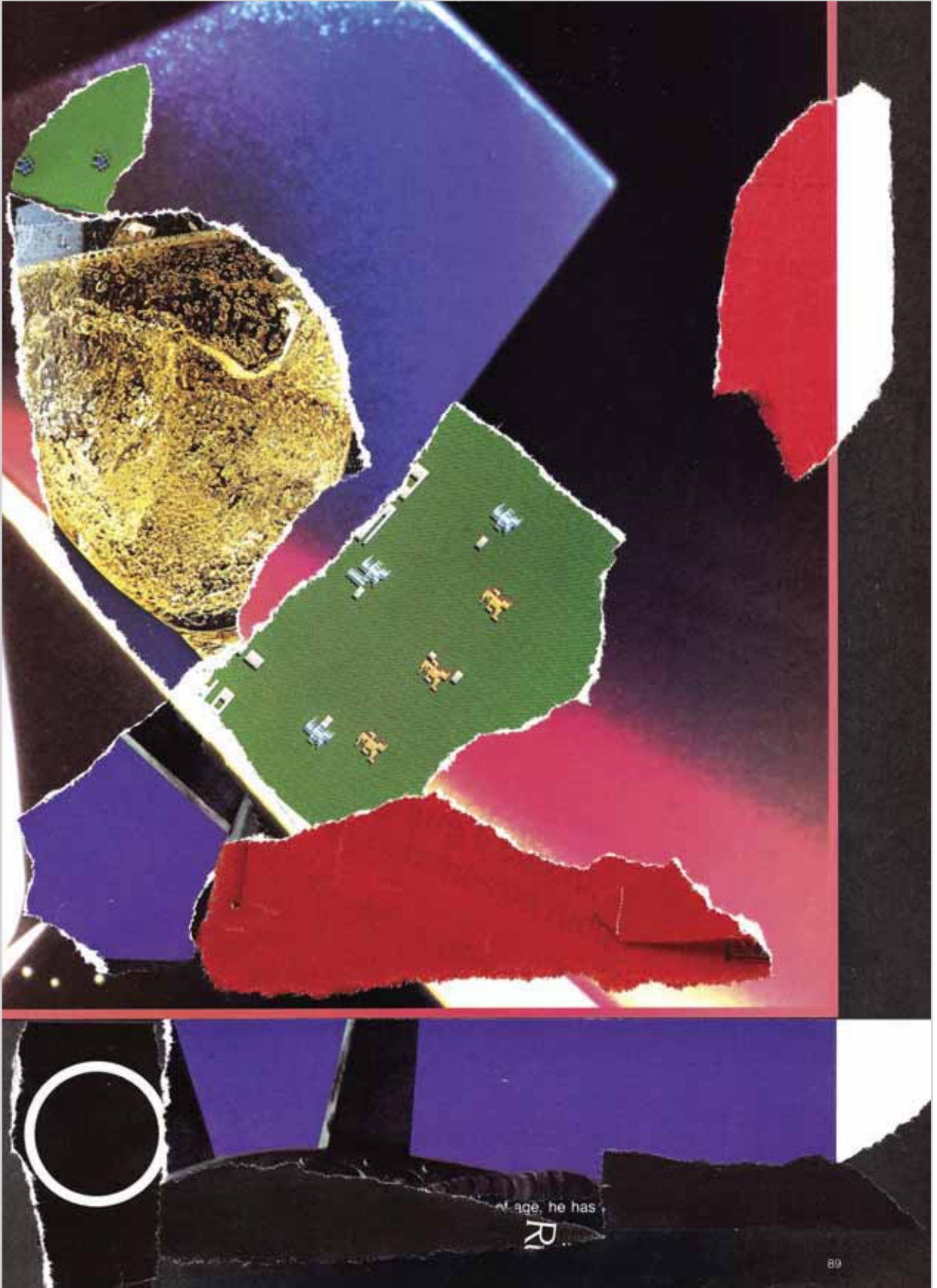
"Also, Turks loved colour. They lived on horseback and embellished their horses and horseware like the durbar in Nigeria. And being Central Asian nomads, had their arts very much mixed with their daily lives. They lived in cotton and woollen tents and rugs covered their floors. The decoration of both the tent's exterior and interior became the essence of the nomadic-art of the Turks".

From Thailand to Istanbul, New York to Africa and London, the artist has held many one-man exhibitions, the proceeds of which go to charity. Söylemez recalls his early years when "we never knew what financial security was", and seeks, rather instinctively, to offer unfortunate children, the security he never had.

Back in Turkey, in the northern, mountain village of Emirtolu, Sinop, near the Black Sea coast, the artist has built and funded, a primary school for the children of the less-privileged — his 12-year old pet-project. Söylemez talks excitedly about how the children call him headmaster and how they exchange letters. He says, this year, the school has a total of 68 pupils.

The great lover of children is himself blessed with a girl, Belmin, 18, and a boy, Timur, 15, both students in London. He humorously talks about how his two children have respectively inherited his two sides. Of Timur, he says, "The chap is a true diplomat, you could never pin

him down on any issue. I hope he becomes a diplomat in the future". And like her father, who, himself inherited the art of poetry from his father and has published a book of poems. Belmin is a lover of literature and, indeed studying it right now.



Taipei Period "Papier Collage" Work Original A4 Size (1998)

Art Of "Collage" by Söylemez

"Cut Paper Art" is the work of 20th Century modern painters in Western Europe. They used paper as if it were oil or water colour tubes, elevating paper to a plastic art form. Modern Artists of prominence used all kinds of paper for their colour, form and texture. Even parts of newspaper pages took a place in abstract works of early 20th Century artists. This was the heyday and glory of paper art, which became a recognized technique taken seriously by great painters like Picasso, Braque, Matisse, Gris, Ernst, Schwitters etc.

Paper came to the Western World in an indirect route from China, where it is said to have been invented in the 2nd Century AD. Before paper, the Chinese drew or painted their characters onto woven cloth. Fibrous scraps from the cloth, tree barks and other plants materials were later developed into what we call paper. Early papers were treated with immense respect and used to record ancient sacred texts. Knowledge of this invention spread from China westward along the trade routes into Korea, Japan, Nepal and then to India in the 9th Century. A century before that, papermaking had spread to the Arab world, via North Africa then on to Europe. In the 12th Century paper was being produced in Spain, and later reached France and Italy; Germany and Switzerland; Portugal and Holland. It wasn't until the late 15th Century that papermaking was first mentioned in England. It was then introduced to North America through European immigrants.

A first Exhibition of my abstract works in 1955 took place at the Municipal Gallery in Istanbul, was entirely made up of "Papier collages". This was perhaps a first in Turkey. My second collage Exhibition followed in New York in 1977 at the Turkish Center Art Gallery which I called "Mixed Media" because acrylic paint was also added to the "Papier collage" technique. My Melbourne Exhibition in 1993 consisted of some 3 dozen small size "Papier collage" works crafted in Singapore. Then came the Gallery Kordic Exhibition in Zagreb, Croatia in 1995 called "Black and White" made out of mainly "Papier collage" works.

More recently early this year in the Visual Arts Centre Exhibition in Hong Kong in 1997 exclusively my recent collage works done within the last two years in Taipei, Taiwan including big and small size works of my Melbourne Exhibition was presented. Now the Grand Formosa Regent Club Art Gallery Exhibition borrows a good selection from the Hong Kong Exhibition.

I collect at random different kinds of glossy fashion magazine advertisement pages for "papier collage" use. They are kept according to range of colour in files. Then I am set bare hands and with a preferably unmessy glue stick. I start working with no preconceived idea or design as to how to proceed. I leave myself to colours and forms in a haphazard manner so that they lead me slowly to each puzzle of abstract compositions, which sometimes fit fine, sometimes ill at ease, sometimes rich and powerful in statement sometimes poor and weak at birth, yet they are unique and individual, as I am the sole arbiter to decide and conclude. But obviously always some are more cherished and favoured than others. Yet preferably no two are alike with distinct personality traits-all aspiring for aesthetic balance but never boring symmetry, aiming powerful movement and action, to please, to intrigue the public, hopefully not to create chaos, but preferably some rhythm through repetitious movement to eyes delight. Although the black and white are my all time favourites, colour can easily please the eye and cheat or cover weaknesses in composition as may be the case, with occasional unintended perspective, which falls in place and perhaps add another dimension.

I love "Papier Collage" technique, which is neat, clean and always human in size, always inspiring sometimes even with an element of wit or humour, but always with limitless horizons, with never-ending and wide possibilities in the horizon and potentialities in this paper-less Age of the Internet. Papier Collage art is nearly a century old but is still as young as a newborn and hopefully will survive to be enjoyed by the artists or the laymen as long as the concept of paper still exists.

söylemez



**Papier Collage Art Exhibition
Grand Formosa Regent
The Formosa International Club
Gallery
September 1997**

(Also Tokyo Exhibition)

DİPLOMASİ MASKESİ ALTINDA MUTLU BİR SANAT YARATMAK

Chen Pei-chow

Taipei'de yayınlanan Lien He Pao, United Daily News Gazetesi.

31 Ekim 1998. (Günlük 1.200.000 civarında tirajlı)

Çinceden Türkçeye çeviri Fatih Uçar.

"Bayan Nur Söylemez: "Eşimi hiçbir zaman resim yaparken gördüğüm kadar mutlu görmedim." diyor. Bu Bayan Söylemez'in gözlemi, Söylemez için sanatın ne kadar önemli olduğunu yeterince vurgulamaktadır.

Söylemez, resimlerini yaratırken tüm olayları, hatta kendisini dahi unutuyor. Kendi kendini unutmaya olayını uyuşturuculardan veya alkolden medet uman kişilerin, kendilerinden kaçma olayına da benzetiyor. Bölünmemiş, tam bir dikkatin yoğunlaştığı sanatı yaratırken Söylemez mutluluğu tadıyor. "Bu bir türlü beynimi yenileme veya yıkama işlemidir." diyor.

"Diplomasi vesile, amaç ise mutluluk, yaratıcılık ve sanat"

Söylemez'in yanıtı kolay "25. saati keşfettim" diyor. Söylemez'e göre, "Gerçekten hoşlandığınız bir şey için her zaman vakit bulabilirsiniz."

Sanat, Söylemez'e daima yeni ve başka bir hayat vermiş, yaşamını renklendirmiş, aynı zamanda da diplomasi hayatını fevkalade bir şekilde yüceltmiş.

"Sanat ve yaratıcılık, beyninin dinlendirilmesinde temel"

Bir çok insan diplomasi ve sanat özelliklerinin birbirine zıt alanlar olduğunu sanırlar. Sanat yeniden güzelleştirme, diplomasi ise samimiyetle, açıklıkla, doğru yaklaşımdır. Söylemez, "Eskiden sahteliğe dayanan diplomatik metodlar vardı. Örneğin: Olur dediğimizde belki demek istediğimiz anlamına geliyordu. Belki dediğinizde hayır anlamı anlaşılıyordu. Hayır kelimesini kullanmanız ise sizin diplomat olmadığınızı gösterir" diye hikaye edilirdi. "Şimdi bu yöntem modern diplomaside kullanılmıyor, esas açıklık doğrudur" diyor.

"Her zaman her yerde mutlu, özgür ve pervasız olmak"

Söylemez, açık ve doğru ifade yönteminin başarılı ve diplomatik metod olduğuna inanıyor. Öte yandan sanatta olduğu gibi diplomasi de yaratıcı düşünce gücüyle başarılı olacağı fikrinde. 40 yıllık diplomasi hayatında diplomasi ile sanatı bütünleştirmeye örneğini verdiği gibi.

"Düşüncüyü sınırlandıramazsınız"

Geçmişteki yaşamına baktığında Söylemez diplomasiyi seçtiğine pişman değil. Çünkü diyor, diplomasi "Bana tüm dünyayı verdi." Söylemez, diplomasi sayesinde dünyayı dolaştı ve keşfetti, pek çok dost edindi. "Hareket ve dünya dolu hayat dolu bir ömür sürmeme yardımcı oldu" demektedir.

Ancak Söylemez sanattan hiç kopmadı. Söylemez sadece diplomatik örtü, diplomasi maskesi altında bir sanatçıdır."

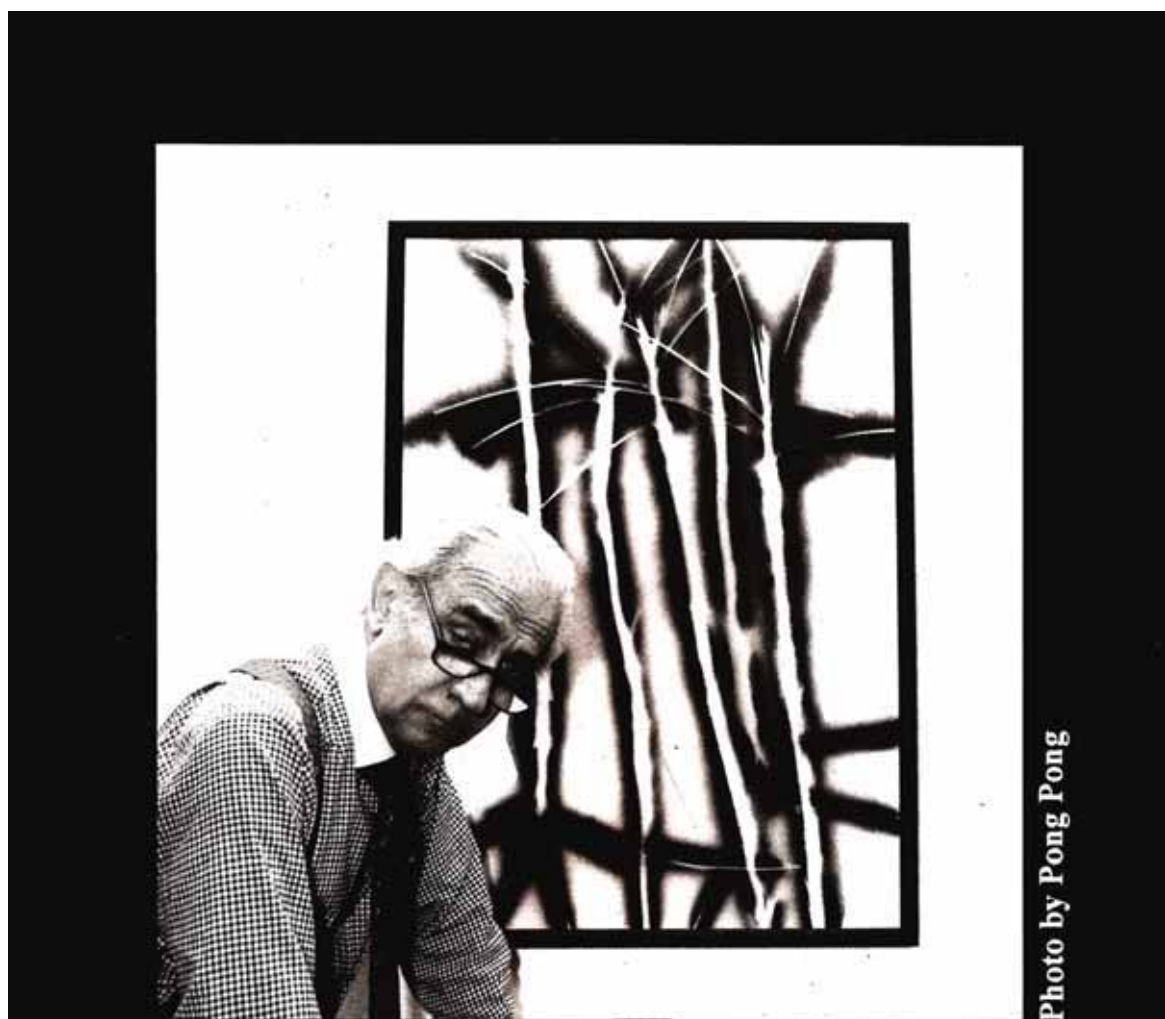


Photo by Pong Pong

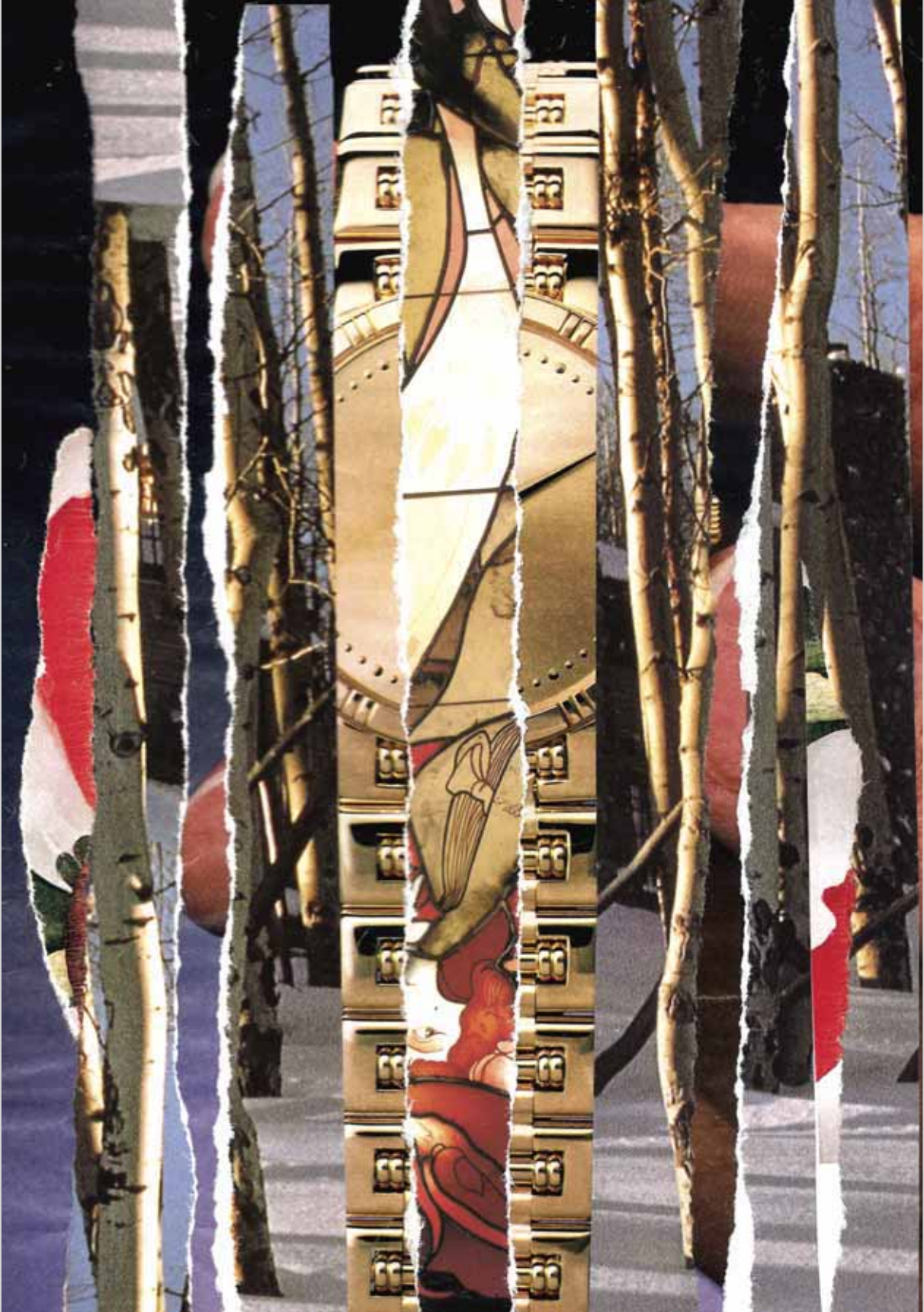
台灣時期
黑白抽象畫展

展出期間：86年7月5日-9月5日 開幕茶會：86年7月5日下午2時

展出地點：法國在台協會藝廊(台北市敦化北路205號10樓1003室)

söylemez

00's



Atakule Vakıfbank Retrospektif Sergi Posteri - 2003

YÜKSEL SÖYLEMEZ



16x17 PAPIER COLLAGE / KAĞIT KOLAJ



BİR RÖNESANS ADAMI; DİPLOMAT, ŞAİR VE RESSAM 'SÖYLEMEZ'

Yüksel Söylemez, 11 Haziran 1931'de İstanbul'da dünyaya geldi. İkizler burcunun belirgin karakteristiklerini çoğunlukla taşıyor denebilir. Çok yönlü ve renkli kişiliğidir ki, kendisine 'Rönesans adamı' sıfatını kazandırmıştır. Yirminci Yüzyılın 40 lı yıllarından bu yana Edebiyat, Şiir ve diğer Sanat alanlarında çalışmalar yaptı, Tiyatro oyunları yazdı. 50 li yıllarda İsveç'te Ingmar Bergman'ın rejii asistanı olmak gibi hayaller kurdu... Olmadı. İstanbul Üniversitesinde hukuk okudu (1950-1955) diplomasını aldı.

İstanbul Beyoğlu Şehir Galerisinde 'Collage' Yapıştırma Kâğıtlar Sergisini açtı. Atölyesinde konuk olduğu Bedri Rahmi Eyüboğlu '... Reis sen neymişsin yahu' dedi. Bu sergi Türkiye'deki ikinci 'Collage' Sergisi olma niteliğini taşıyor. Yıl 1957, Aralık, Dışişleri sınavını kazanmış 'Hariciyeye intisap' etmiştir. Kırk üçbuçuk yıl sürecek diplomatik serüveni Söylemez'i dört kıtaya götürür, Avrupa ve Amerika'da müzelerle tanışır. Hint, Çin ve Afrika Kültür ve Sanatlarıyla içli dışlı olmasında aracı oldu.

Bangkok (1964-1965), New York (1971-1972), Cenevre (1976), Londra (1982-1983), Cambridge (1983), New Castle, Lagos, İfe Beyrouth (1984), Singapur (1991-92-93), Melbourne (1993), Zagreb (1994-1995), Taipei (1997-1998), Hong Kong (1994), Tokyo (1997) ve Ankara (2003) çoğunlukla 'Collage' Sergileri, sayıları 25.i geçen kişisel sergilerinin en belli başlılarıdır.

1972.yılında Ankara, Türk-Amerikan Demeği Akrilik Tablolar sergisinin geliri ile, Sinop ilinin, Duragan ilçesinin, Emirtolu dağı köyünde (1942 rakım), iki odalı bir ilkokul yapıldı, ve iki öğretmen ile eğitime açıldı. Köye elektrik ve TV.de götürülmüştür.

Ozan Söylemez'in tükenmiş şiir kitapları, belki sahaflarda ve muhakkak web sitesinde www.yukselsöylemez.com adresinde izlenebiliyor. Kırpıntı Bahçesi (1953), Şeytan Tırnağı (1966), Simidin Susamı (1976), Poems (1980), ve 'Love is a Cup of Chicken Soup' Sevgi bir tas tavuk çorbası (1986) Singapur, Zagreb ve Taipei'de, 15 dildeki çevirileriyle, dört özgün baskı yapmıştır. Aynı web sitesinde destan boyutlu bu şiir 21 dilde okunabiliyor. Söylemez'in diploması ile ilgili yayınları arasında dört cilt Turkish Foreign Policy at the U.N. (1966-1979), Turkish Foreign Policy Questions and Answers (2003) kitabı, Turkish Daily News gazetesi köşe yazıları (1999-2006) ve söyleşilerin bir bölümünü kapsıyor. The New Anatolian gazetesinde 2007 yılı içinde haftalık dış politika, sanat, müzik ve film eleştirileri. 1965 yılında İstanbul'da Son Saat Gazetesinde başlayan gazeteciliğinin devamıdır. 'Görgüsüzlük çağı' Ocak 2005.de ODTÜ Yayıncılık tarafından basıldı. Bir doğru davranış rehberi olmak amacıyla hazırlandı. Yaşamın Tuzu biberi, toplumda başarının anahtarı niteliğindedir. 'Dört Osmanlı Sultanı' oyunu (2008) Osmanlı İmparatorluğunun gerileme nedenlerini tartışıyor.

Kızı ve oğlu babalarının ikizler genetiğini paylaşıyorlar: Belmin Söylemez-Topaloğlu belgesel film rejisörü olarak uluslar arası ün kazanırken, kardeşi Timur Söylemez'de diploması mesleğinde babasının bıraktığı yerden ileriye başarıyla devam ediyor.

Mehmet R. Demirtaşçı

Jazz Now Sanat Merkezi & Galeri

'PAPIER COLLAGE' VEYA 'YAPIŞTIRMA KAĞIT' ÇALIŞMALARI

Yirminci yüzyıl başlarına kadar uzanıyor Picasso, Braque, Matisse ve diğer modern ustalar tarafından 'papier collage'ın resim sanatına girişi. Türkiye'ye 30.lu yıllarda ilkokul resim dersleriyle girdi, 'Elişi' dersi adıyla.. Renkli kağıtlarla oynamak, kesip, koparıp, yapıştırmak nasıldan eğlenceli bir uğraştı. İşte 'papier collage' bana böyle buluştu. 60 yıla yakındır kağıtları renk, renk seçiyor, biriktiriyor. yanyana yerleştirip, yapıştırarak, kendime göre özgün düzenler kurarken mutlu oluyorum. Kimsenin tekelinde değil, herkese açık ve hodri meydan....

Hukuk Fakültesine kayıtlı bir öğrenci olarak Edebiyat Fakültesinde sanat tarihi ve felsefe derslerine, öte yandan Güzel Sanatlar Akademisinde Bedri Rahmi Eyüboğlu Atölyesine her fırsatta kaçıyordum....

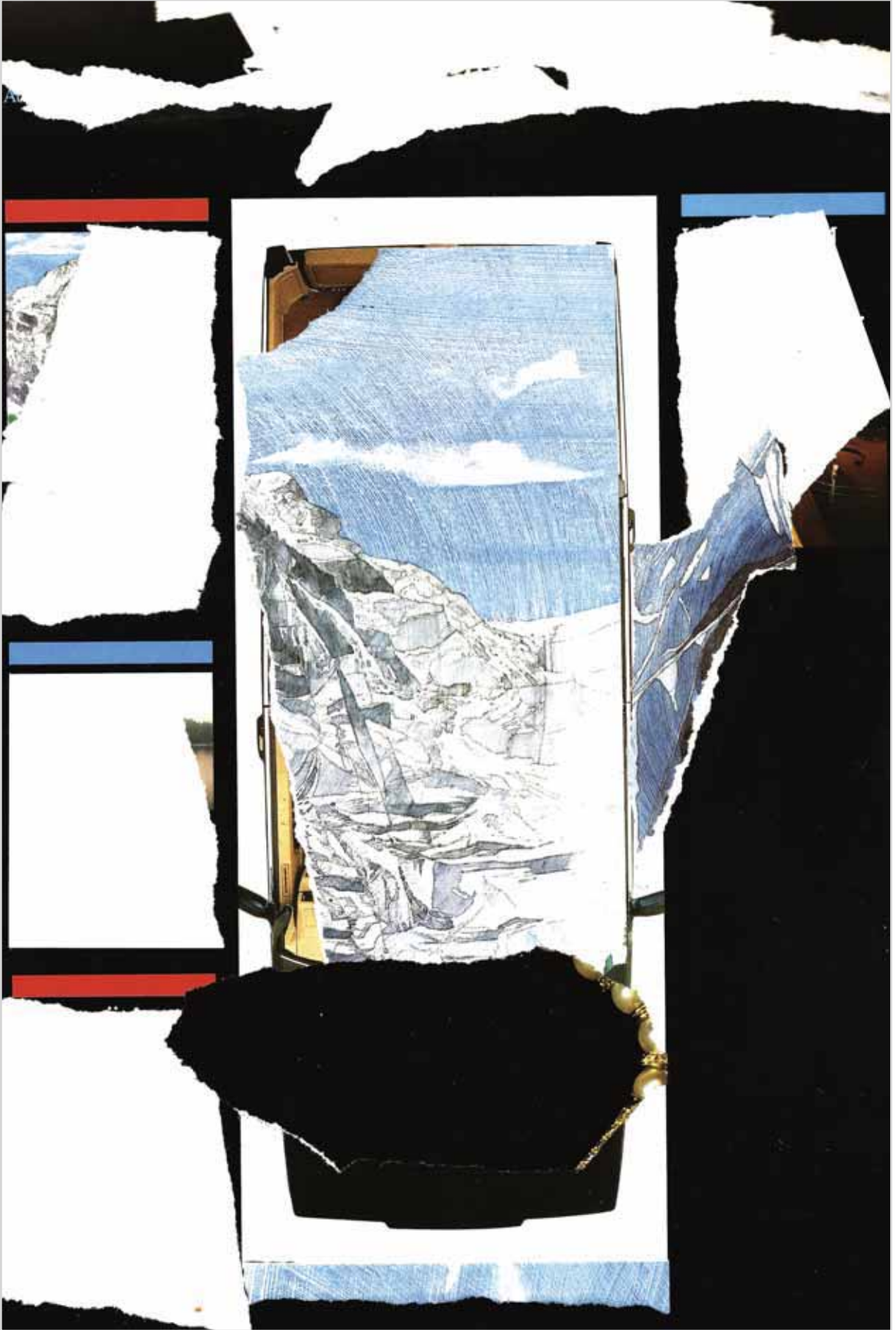
1955 yılında Beyoğlu Şehir Galerisinde açılan 'collage' sergim belki Türkiye'de bir ilkti. Bedri Rahmi'nin sergiyi gezdikten sonra bana '.....sen neymişsin reis' diye çiçek attığını unutmam.... O gün bugün, her koşulda 'collage' yaptım, zaman zaman akrilik ile de çalıştım. Her gün kullandığımız kağıdın bir benzeri, İsa'dan sonra ikinci yüzyılda Çin'de icad edilmiş, deniliyor. Kuşkusuz resim, kağıdın icadından çok önce, Taş Devrinde, mağara adamı atalarımız tarafından da Taş, ağaç kabuğu, tahta, deri, kumaş ne varsa, duvara, tabana, tavana yapılıyordu. Kağıt icad edilince iş kolaylaştı, ancak kağıdın Avrupa'ya gelmesi 12.yüzyılı bulmuş, İngiltere'de 15.yüzyıldan sonra üretilmeye başlanmış.

Sanat tarihinin yarattığı ilke ve kurallar, her okul resim türü için olduğu kadar, Soyut resimler içinde geçerlidir denilebilir. Bir kompozisyon sizi neden etkilesin? Sanatçının seçtiği renklerin yan yana geldiği diğer renklerle uyumu, yerine oturmuş mu? Renklerde veya biçimlerde bir hareket, birinden diğerine geçişinde bir düzen var mı? Bütün bu ilkelerin katkısıyla bir kompozisyon, bir bütünlük yaratılmış mı? Derinlik var veya yok sonuçta size '...bu öbüründen daha güzel...' dedirten dürtü, karşınızdaki çalışmanın değeri veya önemi ne olursa olsun, estetik bir düzey yakalanmış olacaktır. Kendine göre ne bir fazla, ne bir eksik, sanatsal yaratı dengesini bulmuştur.

Görkemli bir gün batımının, eşsiz bir Türk veya İran halısının kendinden öte bir anlamı olmadığı gibi, soyut resim de müzik gibi, anlam aramadan, hoş geliyor, gözü ve gönü okeyorsa, ne mutlu. 'Collage'ları sanatsal dijital tekniklerle büyütme, 44 boyutlu özgün çalışmaların 'Tıpkı benzerini' çoğaltmak, her duvara bir resimle ucuzlatmak, Jazz Now Sanat Merkezi & Galerideki birkaç saatlik serginin ana fikri idi. Boyutlar büyüdükçe duygusal etki de katlanarak büyüyecek.

19 Nisan 2008 Bodrum

Yüksel söylemez



Taipei Period "Papier Collage" (1998)

A “Papier Collage” Art Exhibition in Tokyo

An Art Exhibition entitled “Papier Collage” is opening at the Plaza Gallery in Tokyo Thursday 27, November, 1997 at 12:00 p.m., composed of the recent papier collage works recently completed by Mr. Yuksel Soylemez. You are kindly invited to this event.

This the first exhibition in Tokyo by Mr. Soylemez. Over the last 40 years he has exhibited his works in his native Istanbul and Ankara, Turkey, and also Bangkok, Thailand, New York, USA, Geneva, Switzerland, Kyrenia, North Cyprus, London, Cambridge, Newcastle upon Tyne in the UK, in Beyreuth, Germany, in Lagos, Nigeria, and Singapore, and in Melbourne, Australia, Zagreb, Croatia, in Hong Kong and recently in Taipei, at the French Institute and the Grand Formosa Regent Hotel International Club Gallery.

He served as a career diplomat by profession in all the four continents excluding Australia.

In this 22nd one-man show, some 35 small-size “papier collage” works are exhibited. These are “cut paper art” presented to the Japanese public. These works were exhibited in his recent Hong Kong Exhibition at the Visual Arts Centre in March, 1997 and International Club Gallery in Taipei. The ‘papier collage’ is a technique used at school art classes which he spent a lifetime exploring its limits, as boundless.

Soylemez’ works “aims at beauty through simplicity.” He describes his works as part of the “Sentimental Abstraction School”. His works have no titles. He especially “avoids titles, not to restrict or force the imagination.” He says “these works do not represent anything but themselves”.

Professor Chiang Ming-Shyan, of the Fine Arts Department, National Normal University in Taipei, in his introduction describes his works “these works are mostly the harvest of his last two years. Artist Soylemez is interested in dramatic compositions, full of movement and action, just like volcanic explosions or eruptions. He uses color carefully and intricately. Elegance and intrigue are his characteristics. He is interested in form as much as in color. He abandoned the convention to follow nature and created a world of his own. These abstract works are free and ingenious. He comes from an abstract tradition of ancient Islamic art, which was basically decorative.”

This exhibition by Soylemez will be held at the Plaza Gallery at 1-24-1-15 Sengawa-cho, Chofu-shi in Tokyo from 27 November to 2 December, 1997 to be followed by another private show from 4-7 December, 1997 in the Turkish Embassy under the Patronage of the Turkish Ambassador HE Mr. Gunduz Aktan, at 33-6, 2 Chome Jingumae, Shibuya-ku in Tokyo.

Taipei Period “Papier Collage” Work Original A4 Size (1998)



DİŞİŞLERİ BAKANLIĞI ILICAK SANAT GALERİSİ RETROSPEKTİF RESİM SERGİSİNDEN NOTLAR 2008

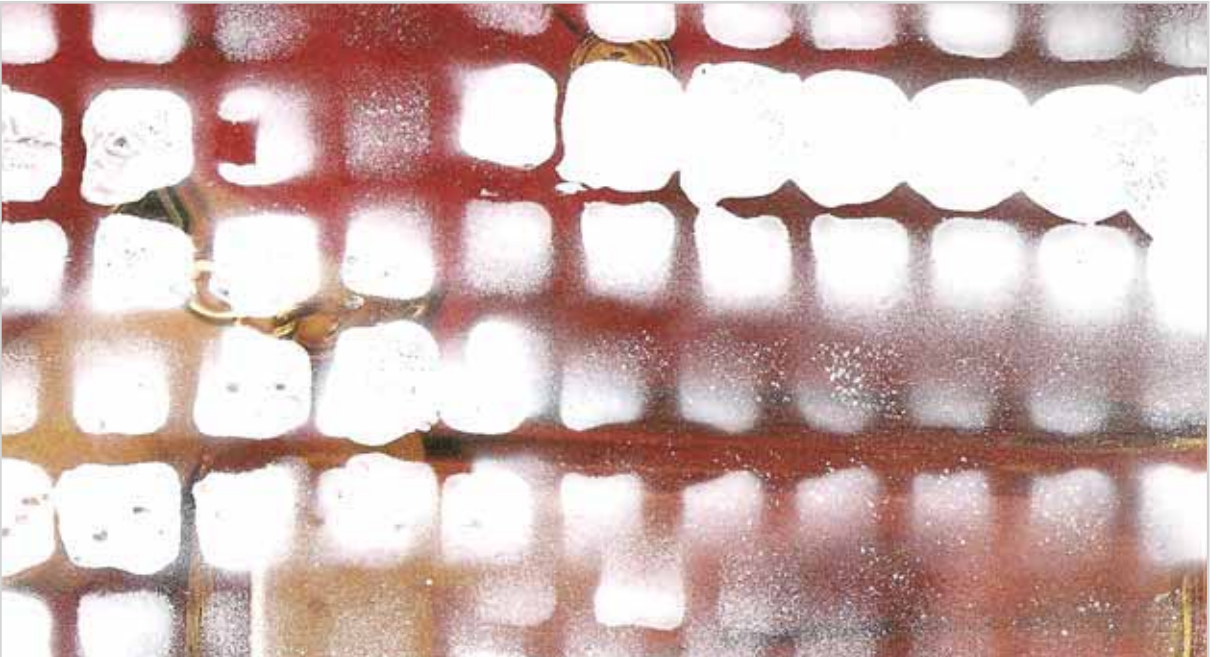
YARIM YÜZYILI AŞKIN BİR SOYUTLAR DÜNYASINDA, KAĞITLAR, YAPIŞTIRICILAR VE BOYALARLA ESTETİK DEĞERLER ARAYIŞINDA OLDUM. SOYUT, BİZİM TÜRK-MÜSLÜMAN SANAT GELENEĞİMİZDE DAİMA VARDIR. HALILARIMIZ, KİLİMLERİMİZ, NAKIŞLARIMIZ, ÇİNİLERİMİZ BİZİM SOYUT KÖKLERİMİZ, ÖRNEKLERİMİZDİR. BU BAKIMDAN SOYUT BİZE FİGURATİFTEN DAHA YAKIN OLMALI. BEŞ KİTADA SERGİLERİM OLDU. BUNLAR BANA BÜYÜK MUTLULUK VERDİ.

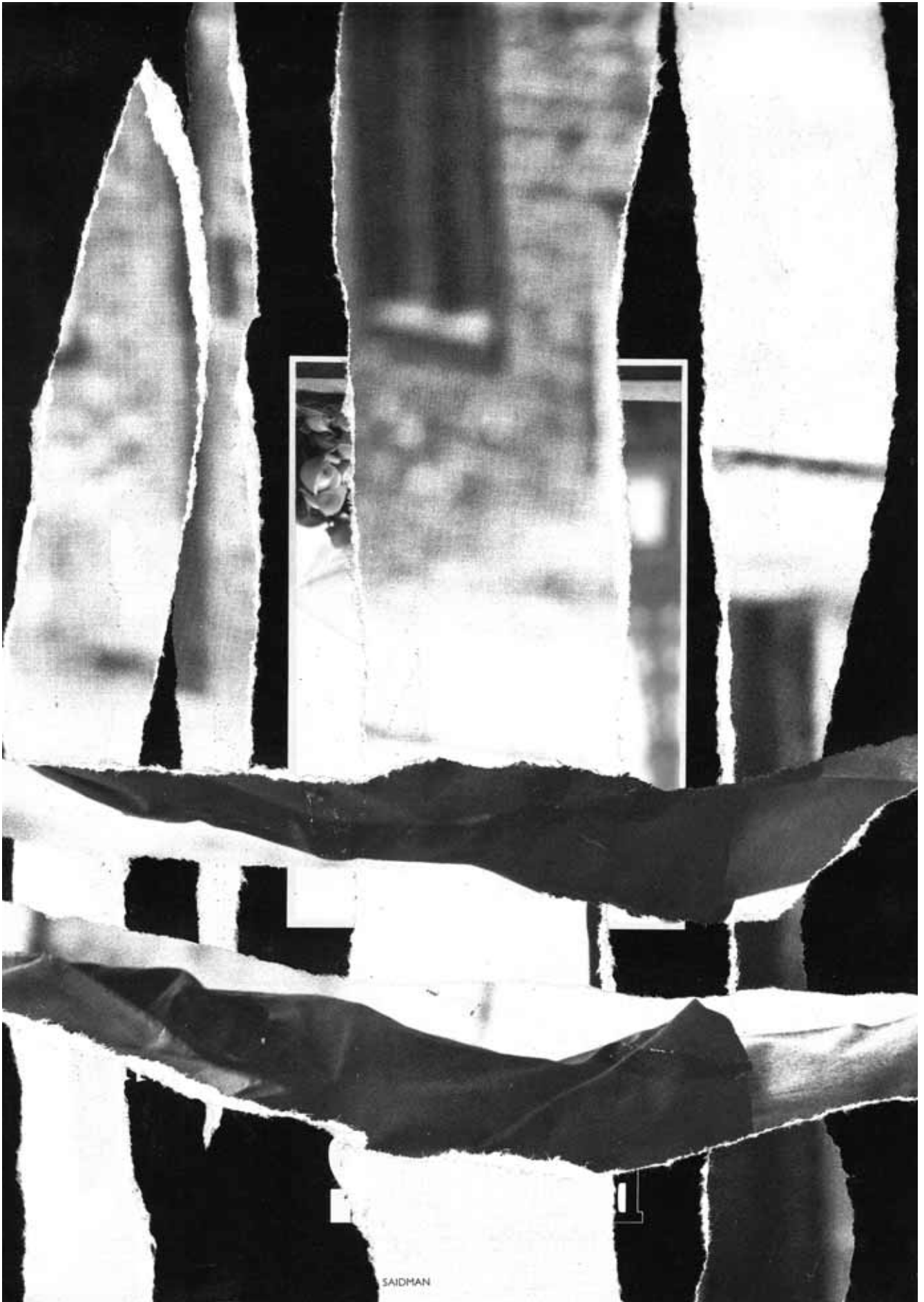
1973 YILINDA ANKARA' DAKİ İLK SERGİMİ HABERSİZ GEZEN VE O DÖNEMDE SENATÖR ÖNCE VE SONRA İKİ KEZ BAKANIMIZ OLAN İHSAN SABRİ ÇAĞLAYANGİL, SERGİ DEFTERİNE ŞUNLARI YAZMIŞ. "BEN DİPLOMASİYİ BİR NEVİ GÜZEL SANATLAR SAYARDIM ... YÜKSEL BANA DİPLOMATLARIN NASIL GÜZEL SANATKAR OLDUKLARINI İSPATLADI" BENİM GİBİ SANAT ÇALIŞMALARINDAN ZEVK ALAN MESLEKDAŞLARIMA BUNDAN DAHA ANLAMLI BİR ÖVGÜ DÜŞÜNEMİYORUM. DİPLOMASİ HİZMETİNDE 40 YIL GÖREV YAPTIĞIM 9 YABANCI ÜLKEDE, AÇTIĞIM SERGİLER YAŞAMIMIN EN GÜZEL ANILARI ARASINDADIR. BU SERGİ DE YARIM YÜZYILIN RETROSPEKTİFİ OLARAK BİR ZİRVEYİ ÇAĞRIŞTIRIYOR.

SİNGAPUR'DA BİR SERGİ ÖNCESİNDE GAZETECİNİN BİRİ BANA "DİPLOMASİ BÜTÜN ZAMANINIZI ALMIYOR MU" DİYE SORUYOR... YANIT İKİ KELİME".. BEN 25.İNCİ SAATI KEŞFETTİM... GAZETECİNİN BAŞLIĞI" RESSAM BÜYÜKELÇİ 25. SAATI KEŞFETMİŞ." SEVDİĞİMİZ NE İSE ONUN İÇİN DAİMA ZAMAN BULUNUR...

İKİZLER BURCUNUN İYİ BİR ÖRNEĞİ OLARAK DİPLOMASİDE GEÇEN YOĞUN VE YARARLI BİR YAŞANTI SANAT ARAYIŞLARIYLA KOŞUT GELİŞTİ. HARİCİYE MESLEĞİ BANA DÜNYAYI VERDİ. BU OCAK BİR OKULDUR GEZDİRİRKEN ÖĞRETİR, GÖNÜL VERENİ YETİŞTİRİR. SİZE DÜNYAYI VERİR SANKİ İKİ AYRI MESLEK YAŞAMIMDA BİRBİRİNE DESTEK OLDU. BAKANLIĞIMIZDA SANAT ÇALIŞMALARI YAPAN MESLEKDAŞLARIMA GÜZEL ÇALIŞMALAR DİLERİM.

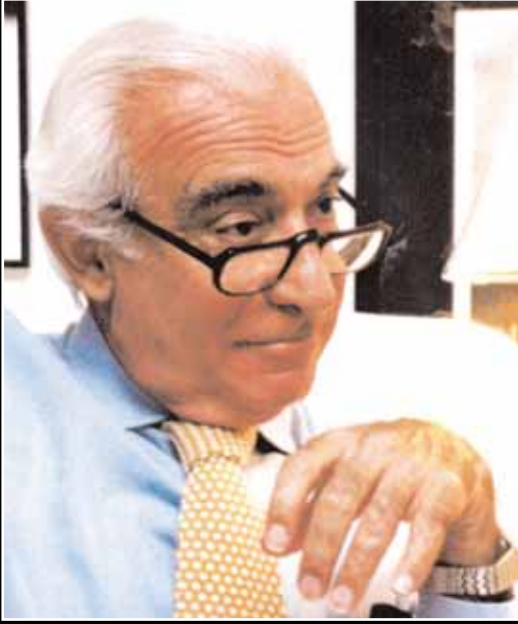
ÇOĞUMUZUN İÇİNDE UYUYAN, GİZLİ KALMIŞ BİR SANATÇI VAR... ONU UYANDIRIN, GELİŞTİRİN, YAŞAMINIZA BİR KAT DAHA RENK VE MUTLULUK KATSIN DERİM.





SAIDMAN

Taipei Period "Papier Collage" Work A4 Original Size (1998)



YÜKSEL SÖYLEMEZ

Büyükelçi; 11 haziran 1931, İstanbul; Celal ve Ayşe Saliha (Söylemezoğlu) nun oğulları; evlenme: 20 Kasım 1964, İstanbul, Nur Garan. Çocukları: Belmin, 15 ocak 1966, Timur, 27 mayıs 1969. İstanbul Hukuk Fakültesi mezunu. Askerlik: 1955-56 Ayazağa Süvari Okulu, İstanbul Yıldız Kara Harp Akademisinde İngilizce tercüman. 31 aralık 1957 Dışişleri Bakanlığı III. Daire Genel Müdürlüğünde aday meslek memuru; 1959 Londra Büyükelçiliği üçüncü katibi; 1961 Yeni Delhi Büyükelçiliği ikinci katibi; 1962 Bangkok Büyükelçiliği başkatibi; 1964 Dışişleri Bakanlığı Kıbrıs Bürosu şube müdürü; 1966-71 B.M. nezirinde Türkiye Daimi Misyonu müsteşarı (New York); 1971-78 Dışişleri Bakanlığı Uluslararası İlişkiler Dairesi başkan yardımcısı ve daire başkanı; 1978-81 Londra Başkonsolosu; 1981-84 Lagos (Nijerya) Büyükelçisi; 1984-89 Dışişleri Bakanlığı Teftiş Kurulu üyesi, müfettiş, Kuzey Atlantik Asamblesi Türk Gurubu siyasi danışmanı; 1985-87 Başbakanlık Tanıtma Fonu Dışişleri Temsilcisi; 1989-93 Singapur Büyükelçisi; 1993-95 Zagreb (Hırvatistan) Büyükelçisi; 1 Ağustos 1995 Emekli Büyükelçi (39 yıl, 15 gün) 3 Ağustos 1995-Aralık 1998 Taipei (Tayvan) Türk Ticaret Ofisi temsilcisi; 1999 Dış Politika Enstitüsü eş başkanı; 2001-2007 GAP İdaresi (Gönüllü) Danışmanı; Turkish Daily News Gazetesi yazarı 2001-2008. The New Anatolian Gazetesi yazarı 2008.

Eserleri: Turkish Foreign Policy at the U.N. 4 cilt, 1966-71, 1972-79 dönemi; Türk dış politikası konusunda Türkçe ve İngilizce makaleler. Şiir kitapları: Kırpıntı Boheçası (1953), Şeytan Tırnağı (1966), Simidin Susamı (1976), Poems (Londra 1980) Love is a Cup of Chicken Soup, Sevi bir tas tavuk Çorbası (İngilizce ve Türkçe, Londra, 1983), Love is a Cup of Chicken Soup (Singapore National University Çince (Mandarin) ve İngilizce yayını 1992) ISBN 981-00-3487-3; İngilizce, Türkçe, İspanyolca, Malay ve Çince baskısı 1993, ISBN 981-4043-1 (Singapore National University Press); Ljubav je Salice Pilece Juhe (Hırvatca, İngilizce, Esperanto, İspanyolca, Çince, Malay, Türkçe, Almanca, Rusça, Arapça, Fransızca ve Romence (Bil Commerce 1994 Zagreb Hırvatistan) ISBN 953-6303-02-7, 12 dil baskısı; Love is an Awesome Thing, USA baskısı ISBN 1-88494201-06. Love is a cup of Chicken Soup, Taipei, Taiwan, 10 dilde, 1997, Mandarin (Taiwan) İngilizce, Türkçe, Arapça, Rusça, İspanyolca, Fransızca, Almanca, Japonca, Kore dili baskısı.

İstanbul, Bangkok, Ankara, New York, Cenevre, Londra, Cambridge, New Castle, Lagos, İfe ve Bayreuth, Singapur, Melbourne, Ankara, Zagreb, Taipei, Hong Kong, Tokyo kişisel resim sergileri. Nigeria'a Who's Who 1984, International Yearbook of Statesman's Who's Who in the World 1984 ve diğer baskılarında ayrıca Who's Who in Turkey baskılarında yer aldı.

Kızı Belmin Söylemez Topaloğlu Belgesel Film Yönetmeni, oğlu Timur Diplomattır.

İngilizce ve Fransızca.